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OHIO'S OWN MUSIC EXALTED IN GREAT STATE CONVENTION

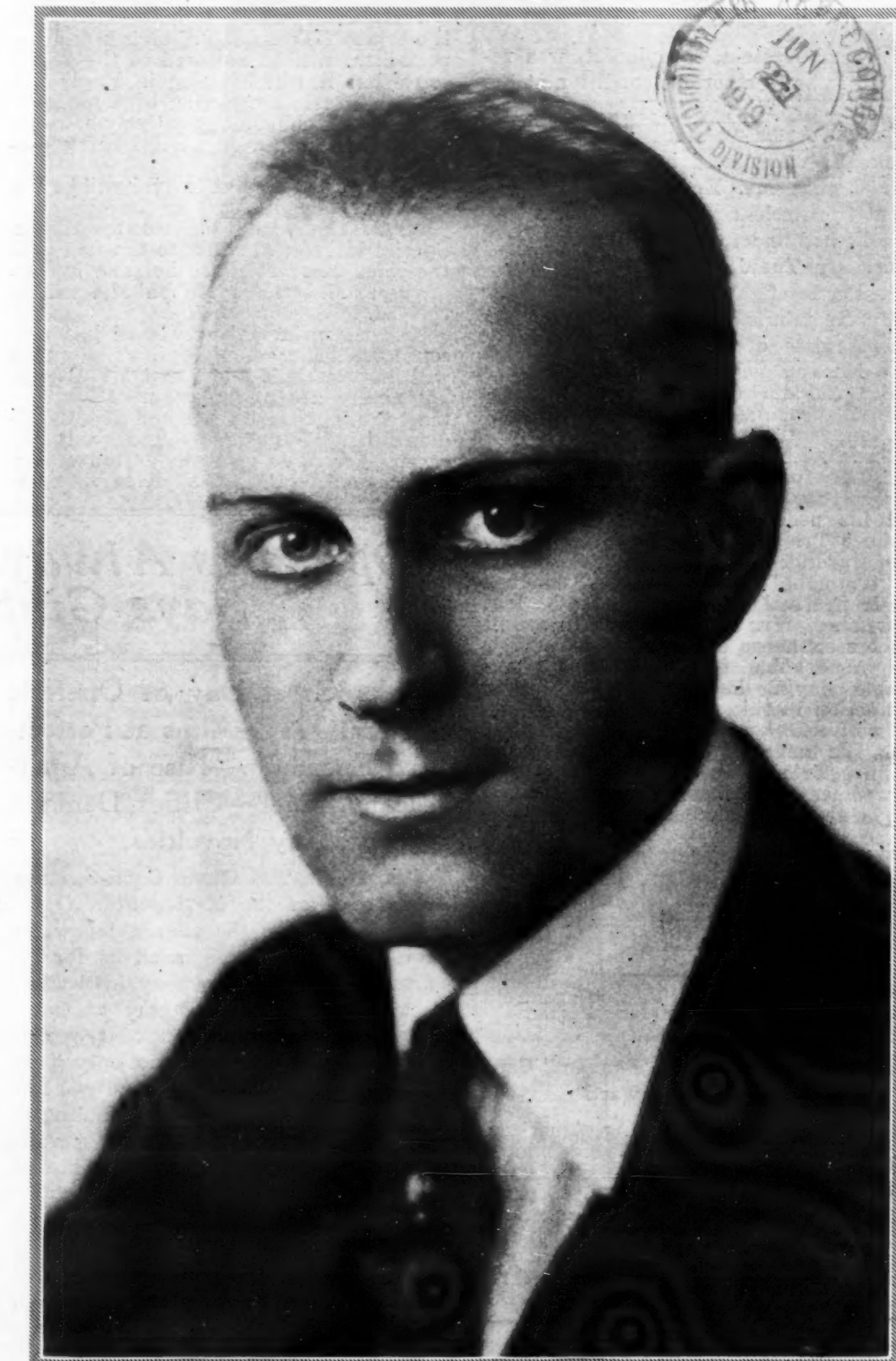
Prowess of Local Composers Demonstrated in Assemblage of Teachers in Akron — State's Manifold Resources in Every Branch of Musical Art Revealed in Four-Day Gathering—Cleveland Orchestra Offers Prize for String Quartet—a Unique Exposition of Negro Music—Mrs. Stillman Kelley Becomes the Association's New President

AKRON, OHIO, June 14.—Performances by Ohio musicians of the works of Ohio composers; announcement of a prize competition for a string quartet by an Ohio composer; a demonstration in a concert of Negro music of the important work accomplished by composers of that race—these together with a symphony program, recitals and conferences of rare significance constituted outstanding features of the 1919 convention of the Ohio Music Teachers' Association held here on June 3, 4, 5 and 6. It was decided to hold the 1920 convention of the association at Western College, Oxford, the members accepting the invitation of President W. W. Boyd of Western College, and Dr. Edgar Stillman Kelley, who holds the Composers Fellowship there, with real enthusiasm. The dates will be June 15, 16 and 17, following the commencement exercises of the college.

The officers nominated and elected unanimously were: President, Mrs. Edgar Stillman Kelley, Western College, Oxford (teacher of piano); vice-president, W. L. Martin, Miami University, Oxford (director of music department); vice-president, G. T. Turner, Oxford College for Women (director of music department); the secretary-treasurer to be appointed by the president. The three new directors elected for the long term of three years were: Katherine Bruot, Akron, teacher of piano (1919 president); Karle H. Eschman, Granville, director of music, Dennison University, and Horace Whitehouse, Delaware, director of music, Ohio Wesleyan University.

Earle G. Killeen, director of community music of Akron, made the announcement at the closing concert that the Cleveland Symphony Orchestra had offered a prize of \$150, to be known as "The Ella May Smith Prize," for the best string quartet to be submitted by an Ohio composer, the work to be performed at the 1920 convention at Oxford. The judges chosen to decide upon the prize quartet were: Eugen Ysaye of Cincinnati, George Chadwick of Boston and Edgar Stillman Kelley of Oxford, Ohio.

Last year, when the convention was held in Cincinnati, it was decided to elect all the officers from the city taking the convention, thus bringing about unity of purpose and interests, and relieving the busy teacher elsewhere from many journeyings to and from the convention city. This year's officers were: Katherine Bruot, president; John Seeley, first vice-president; Francesco De Leone, second vice-president; Nellie L. Glover, secre-



HAROLD HENRY

Photo by Beldler, Chicago

Popular American Pianist, Recognized as an Authoritative Exponent of MacDowell's Work and as an Artist of Unusual Gifts (See Page 16)

tary-treasurer, and Clara Seindler, local membership secretary.

The convention was a pronounced success, not only in having the largest membership ever recorded (considerably over 1300), but artistically. Moreover, it was managed in a business like manner and as a real civic enterprise. The conferences were held at the First Baptist Church, the evening concerts at the Armory Auditorium and the organ recital at Trinity Lutheran Church.

Social features were numerous. Included among them was a reception at Stan Hywet Hall the beautiful suburban estate of Mr. and Mrs. Frank A. Seiberling. James H. Rogers and Albert Reimenschneider, organists, each gave a half hour recital. There was also a banquet at Hotel Portage, where over 200 listened to toasts from Cecil Fanning, Thomas J. Kelley, Osbourn McConathy and Nicolai Sokaloff, the toastmaster being Charles W. Seiberling. Marshall Bartholomew told about his experiences in the European prison camps, his subject being "Music as a Wartime Activity." Earle G. Killeen led the "sings," which included clever and humorous topical songs. At a luncheon tendered to the visiting teachers, officers and artists by the Akron piano dealers delightful speeches were made, that of Thomas J.

Kelley standing out especially for keen wit and pleasant humor.

Concert of Negro Music

An event that lent particular distinction to Akron's achievement in the convention was the giving to Negro singers of an entire evening and furnishing them the soloist, Henry T. Burleigh, the composer of New York, in order to show just what that race has done for music. The program contained beautiful Negro spirituals, sung by the Akron Jubilee Singers' Chorus, directed by James R. Jackson, with Mrs. Claudia Coleman accompanist, and also spirituals sung by Mr. Burleigh. The latter not only gave several groups of spirituals which he had himself arranged, but contributed a number of art songs in his splendid style and rich baritone, prefacing his program by remarks about the origin and spirit of the Negro folk-song. No concert of the whole convention gave more real pleasure and not one aroused such deep sympathy and feeling. The deep faith in religion, which every song set forth, and the voicing of love of home and kindred revealed a new side of the Negro to many in the large audience. The president, Mrs.

NINE AMERICANS ARE ENGAGED BY THE METROPOLITAN

New Native Artists Will Be Orville Harrold, Evelyn Scotney, Gladys Axman, Ellen Dabossy, Margaret Farnam, Edna Kellogg, Adeline Vasari, Jeanne Gordon, Frances Ingram and Carolina Lazzari—Henry Hadley's "A Night of Cleopatra," Tchaikovsky's "Eugen Onegin" and Albert Wolff's "Blue Bird" Are Among Promised Novelties — Caruso and Farrar Re-engaged—Destinnova, Bori and Amato to Reappear

THE annual announcement of the Metropolitan issued by General Manager Gatti-Casazza on Saturday before he sailed for Italy contains announcement of the engagement of nine American singers.

Mr. Gatti-Casazza, who has not visited his native country since the summer of 1916, expects to return to America early in September. He was accompanied by Conductors Roberto Moranzoni and Giuseppe Bamboschek. Mr. Gatti-Casazza outlined his plans for the coming Metropolitan season as follows:

"I can't depart," he says in the announcement, "without thanking the patrons of the Metropolitan for their most generous support during the past seasons, a support which, to judge from the increased demand for subscription tickets, promises to be even greater next season. Indeed, the outlook is for the largest subscription in the Metropolitan's history. Of Mr. Kahn and his colleagues on the board of directors I also desire to express my appreciation. They have been good enough to confirm their confidence in me by extending my engagement as general manager. Thanks for the success of the past seasons are also due to all my co-laborers in the institution as well as to the press, whose attitude toward us has been kindly and just.

"Next season will be full of variety and the new productions will provide an artistic feast not only for the ears but also for the eyes. Among the novelties will be an American opera in two scenes, 'A Night of Cleopatra,' based on one of Theophile Gautier's stories, libretto by Alice Neal Pollack, music by Henry K. Hadley, to-day one of the most popular native composers.

"Maeterlinck's 'L'Oiseau Bleu,' which as a play had such a great success here a few seasons ago, will be presented here in operatic form for the first time on any stage. The music is by one of the best of the younger French composers, Albert Wolff, now conductor at the Opera Comique, and whom the Metropolitan has engaged to succeed Maestro Pierre Monteux, who becomes conductor of the Boston Symphony Orchestra.

"Tchaikovsky's 'Eugen Onegin,' perhaps the most popular opera of the Russian repertoire, will be another novelty.

To Resurrect "Zaza"

"It is also my intention to present either a masterpiece of Verdi or of Rossini unknown to our public. Another Italian novelty will be 'Zaza,' based on the play which years ago I understand

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MUCK AND KUNWALD MAY RETURN AFTER PEACE IS DECLARED

Charges Against Ex-Conductors of Boston and Cincinnati Orchestras, Recently Released from Internment Camps, Will Not Prevent Them from Returning to United States, "Musical America" Learns from Department of Justice—Leaders Now on Way to Europe

WASHINGTON, D. C., June 18.—Persistent inquiry by the MUSICAL AMERICA representative of Department of Justice officials as to what future status, if any, Conductors Karl Muck, of the Boston Symphony, and Ernst Kunwald, of the Cincinnati Symphony, will have should they decide to return to America after the signing of peace, brought out the fact that their previous records would not stand in the way of their actively engaging in any work, musical or otherwise, they may be able to take up here. Both, according to the officials of the Department of Justice, are now on their way to Europe.

That very definite and well defined and substantiated charges are on file in the investigation division of the Department of Justice against both Dr. Muck and Dr. Kunwald was admitted to me, but the exact nature of these charges could not be learned.

"Such charges as are on file against both Muck and Kunwald are not such as would prevent their returning to America after the signing of peace, and even would not make it impossible for them to take up again the leadership of the orchestras with which they were formerly connected," said a Department of Justice official to me. "Of course, it will be understood that with the signing of the peace treaty the alien enemy status disappears as such. It then becomes a question for the immigration laws to deal with as far as the return of the deported aliens is concerned. I do not imagine, however, speaking unofficially, that either of the leaders you mention will have much of a chance to show before an American audience for many years to come."

The Department of Justice has no information as to what may be the intention of either Dr. Muck or Dr. Kunwald as far as return to the United States is concerned. ALFRED T. MARKS.

Campanini Engages Galeffi, Baritone—Will Be Heard in New York

By cable from Cleofonte Campanini, director of the Chicago Opera Association, it is announced that Carlo Galeffi, the noted young Italian baritone, has been engaged for that organization. Galeffi is now at the Teatro Colon,

Buenos Aires, but is expected in this country in October. He will sing with the company during its five weeks' stay in New York. The baritone is a native of Parina, Campanini's birthplace, and since his La Scala debut has been heard in the leading opera houses of Italy, Spain and South America.

EPSTEIN TWICE UNDER KNIFE IN N. Y. HOSPITAL

Prominent Accompanist, Pianist of the Elshuco Trio, Reported to Be in Critical Condition

Richard Epstein, the pianist, was reported to be in a serious condition at the Lenox Hill Hospital, New York, as MUSICAL AMERICA went to press this week. It was stated by friends of the pianist that Mr. Epstein was stricken about two weeks ago, and that since that time he had undergone two severe operations. On Tuesday morning he was reported to be slightly improved.

Mr. Epstein is one of the distinguished accompanists of the country. He has served many noted artists in this capacity and during the season his name figured prominently on the leading Æolian Hall and Carnegie Hall programs. Although a pianist of unusual gifts he refused to have himself exploited as a soloist, preferring ensemble playing and his pedagogical work. When the Elshuco Trio, composed of Mr. Epstein, Sam Gardner and Willem Willeke, made its triumphal debut at the Chamber Music Festival at Pittsfield, Mass., last September, Mr. Epstein came into still greater eminence as an ensemble artist. His remarkable understanding of ensemble playing has won him a unique distinction in this field.

Two weeks ago it was announced that Sam Gardner had decided to leave the Elshuco Trio because of numerous solo engagements during the next season. Mr. Gardner's successor will be announced shortly.

Aside from his musicianly ability Mr. Epstein is well liked for his fine personal traits. Friends are hopeful that Mr. Epstein's vitality will enable him to pass this crisis.

WATTS WINS LOEB PRIZE

Young American's "Tone Pageant" Captures Coveted Award

Wintter Watts, the young American composer, a number of whose songs have become popular among recitalists, is the winner of this year's Morris Loeb prize with his "Tone Pageant" for orchestra. Mr. Watts is a resident of New York and was for several years a member of the faculty of the Institute of Musical Art, where he taught harmony. His works have been chiefly songs, though he has some instrumental compositions to his credit. The "Tone Pageant" is Mr. Watts's most important orchestral work. It is in one movement of symphonic proportions and elaborately scored. The composer is a member of the MacDowell Colony, in Peterborough, N. H.

anywhere from five to ten years. I should be very happy indeed to open that safe" (indicating a formidable-looking repository nearby) "and show it full as it is of our signed contracts. Most of our men, as you know, are under such contract for two or three years, and these are renewed from time to time.

"For example, Willem Willeke, our first 'cellist; René Pollain, first viola; Gustave Tinlot, first violin; Arthur Lichstein, second violin, are all renewing their contracts. Engelbert Roentgen returns to us as second solo 'cellist, after his service with the 77th Infantry; Mr. Schmidt will again return as third solo 'cellist. He played first for us one season, you remember. You see, our men are of such a splendid type of musician that a third simply steps forward and takes first place, if necessary; or like Mr. Roessel who was third flute, takes second. They are all wonderfully trained.

"Dr. Damrosch, by the way, is now at The Hague, having been in Paris and in Brussels. He writes that Holland has also extended an official invitation to the orchestra to include that country in its tour next year.

"Two new soloists have been added to our list, filling the only vacancies that were left: Rosa Ponselle and Sascha Jacobsen, the latter particularly on account of his splendid success with us when he played last season."

NINE AMERICANS ARE ENGAGED BY THE METROPOLITAN

[Continued from page 1]

had such a long run in New York, the libretto and music by the composer of 'Pagliacci'—Leonecavallo. The opera has been given in the West, but a capable interpreter of the title rôle was lacking. 'Zaza' will have the good fortune to be interpreted by Geraldine Farrar.

"Parsifal," which is quite free from the taint of Teutonic militarism and imperialism, will be restored to the repertoire but it will be sung in English, a special translation having been made by Henry E. Krehbiel. An entirely new and original *mise-en-scène* also is being prepared.

"Another important revival will be 'La Juive,' masterpiece of the French composer, Halévy, the libretto by Scribe. Special interest attaches to the fact that the chief tenor rôle will be sung by Mr. Caruso. Massenet's 'Manon' also will be revived.

"All the principal artists of last season have been re-engaged. The public will be pleased to know that Mr. Caruso has accepted a prolongation of his contract for four more years and that Geraldine Farrar (as already announced) has accepted a three years extension of her engagement. Pasquale Amato, com-

pletely restored to health, will resume his place in the company.

"If Mme. Emma Destinnova comes to America next winter, as we hope, she will make a number of appearances at the Metropolitan. As to Lucrezia Bori, even if she does not rejoin the company next season, she has been re-engaged for the season following.

"Mabel Garrison, by the way, will occupy an important position in the company which her success last season earned for her.

The New Artists

"Among new artists engaged are: Gabriella Besanzoni, contralto, of the Costanzi Opera of Rome and the Opera of Buenos Ayres; Mme. Louise Berat, contralto, formerly of the Paris Opera Comique; Renato Zanelli, baritone, of the Santiago Opera; Giovanni Martino, basso, formerly of the Scala of Milan, and Octave Dua, tenor buffo, formerly of Covent Garden Opera.

"Nine American artists have been added to the company: Orville Harrold, a tenor of fine quality well worthy of the Metropolitan stage; Evelyn Scottney, Gladys Axman, Ellen Dalossy, Margaret Farnam, Edna Kellogg and Adeline Vasari, sopranos, and Jeanne Gordon, Frances Ingram and Carolina Lazzari, contraltos.

"At present six well-known scenic artists are engaged here on the scenery for the coming season: Boris Anisfeld, Joseph Urban, Norman Bell-Geddes, James Fox, Willy Pogany and Pieretto Bianco."

Opera Is Always a Compromise, Says Giulio Gatti-Casazza

**Thinks Great Day of Operatic Stars Over—Aims at Perfect-
ed Ensemble—Rise of Amer-
ican Singer—Critics Demand
Too Many Novelties.**

IT is seldom that Giulio Gatti-Casazza, manager of the Metropolitan Opera Company, breaks the silence for which he is noted almost as much as for his consulship at the Broadway institution. Last week, however, he gave an interview to Grenville Vernon of the New York Tribune, in which he not only spoke of what he had tried to do, and what he had done, but also gave some inkling of that philosophy in matters operatic which necessarily underlies both his efforts and their results.

"Opera," said Mr. Gatti-Casazza, "is always a compromise. There is art and there is the public, and unfortunately the public does not always care for the best in art. In order to give rare and beautiful things it is necessary to give things which are neither so rare nor so beautiful. A magnificent production of a new work, or of an 'Orfeo' is possible only through the presentation of 'Pagliacci,' 'Bohème' or 'Tosca.' To give with one hand we must take in with the other.

"I realize that the great day of operatic stars is gone. Of course there are a few left. I believe twenty years from now that Enrico Caruso and Geraldine Farrar will go down with the great names of the past, yet it is undeniable that the Carusos and Farrars are far less numerous than they were twenty or forty years ago. Wagner, with all his advance, harmed the art of song. To-day, singers must sing one sort of opera one day, and another the next. The line of bel canto is broken. We must accept it and make the best of it.

"Since my coming to the Metropolitan I have aimed at one thing—to give greater perfection to the ensemble, to create more beautifully rounded performance. I had to go slow, to feel my way. But now I have the material at hand and can advance more quickly. With scene painters such as Urban and Anisfeld, such as the young American Norman Bell-Geddes, I can give a luxury to the stage settings impossible in earlier days. Take last season's 'Oberon' and 'La Reine Fiammette,' or the preceding season's 'Le Prophète,' and 'Le Coq d'Or,' the scenery and costumes of all three were of an extraordinary artistic beauty. Such things as these with our superb orchestra and chorus have raised our performances to a far higher general level than those of the past, however much lower may have been some of the pinnacles.

"There are other things for which we also may be grateful, and one of the chief of these has been the rise of the American singer. The war has obliged us to fall back upon native talent and the result has been surprisingly encouraging. Of course we always had Mme. Farrar, but recent seasons have shown us that we have others who are operatic artists of the first rank. These are Mme. Mabel Garrison, Charles Hackett, Thomas Chalmers. All these are singers of a high grade of excellence and next season I feel sure I shall be able to show some others. Indeed, in a few years America will be independent of Europe in the matter of artists.

"Of the things I am proudest of giving at the Metropolitan I should choose Gluck's 'Orfeo ed Euridice' and 'Armide,' the performances of 'Tristan' with Fremstad and Toscanini, 'Boris Godunoff,' 'Le Coq d'Or' and for brilliance revivals such as 'Le Prophète.' I have the greatest respect for the New York critics, and they are needed to hold up the public to a high standard, but on the other hand they should realize that they are in an unusual position and should put themselves in the place of the average opera-goer. The critic goes every night and after hearing six or seven or eight 'Aïdas' or 'Bohèmes' a season it is no wonder that he cries for a fresh repertory. But if he remembers that the average opera-goer only sees one 'Aïda' or 'Bohème' a season, and generally not even that, he will see that the average opera-goer will not dread or even wish for such a complete change of repertory. Yet, as it is, every season finds the repertory practically one-third changed, in itself a pretty good record. Again I must urge the truth of the statement that opera has two sides—a poetical and an idealistic. To gain the latter we must continue the former."

Fay Foster Recovering from Operation in New York Hospital

Fay Foster, the well-known American composer, whose "The Americans Come!" is her best known composition, is at present in the Roosevelt Hospital, New York, following a severe operation. Her convalescence is progressing favorably.

Americans to Contest for Chicago Symphony Solo Appearances

[By Telegraph to MUSICAL AMERICA]

CHICAGO, ILL., June 17.—In an effort to encourage young American artists, a movement has been instituted here whereby a yearly contest for music students in piano and violin will be established. The winner of each class will be awarded an appearance with the Chicago Symphony Orchestra at its regular concerts. This contest has already received the sanction of the Chicago Orchestra Association. Contestants must, however, be residents of Cook County. The movement is regarded as of much importance here. M. R.

DAMROSCH FORCES WILL VISIT HOLLAND

**Ponselle and Jacobsen Added to
Soloists Here—Few Changes
in Orchestra**

THE amiable countenance of George Engles, business manager of the New York Symphony Society, took on as nearly sardonic an expression as nature would allow when he was asked to give an opinion as to certain stories that had drifted to the ears of MUSICAL AMERICA apropos of the defection of some of its members to join other organizations.

"I do really appreciate the straightforward attitude of MUSICAL AMERICA very much in this as in other matters," Mr. Engles said. "No such rumors had reached me, but I am very glad, frankly, to be able to say that no defections exist to my knowledge. Such of our ex-members as have been announced as joining the New Symphony Orchestra, for example, have been out of our organization



MAIMED WAR HEROES FÊTED BY ANNA CASE



One Hundred Crippled Veterans Spend Their First Day Outside of Hospital on Lawn of Soprano's Residence at Mamaroneck, N. Y.—Spirit of Soldiers Amazes the Civilians at Unique Concert.

ANNA CASE did something unusual last Saturday afternoon when she entertained 125 wounded soldiers from Base Hospital No. 1, with their officers, drivers and nurses, and a few civilians, in a decidedly unique way.

Recently Mrs. Frank M. Wilson of New Rochelle, N. Y., and Mrs. Krumpacker asked the young soprano to entertain some of the wounded of Base Hospital No. 1 on the big lawn around her bungalow at Brevort Farm, Mamaroneck, N. Y., a picturesque spot right on the Long Island Sound. The suggestion was acted upon with alacrity, the date set for Saturday, June 14, in the afternoon.

A little before four o'clock the wounded men began to arrive, in ambulances and motor cars, many of the boys came on stretchers, others in wheel chairs, boys with one leg, boys with one arm, boys with one eye, some with their arms and heads in bandages, on crutches, with canes, others less severely wounded and now convalescent. For many it was the first day they had been outside the hospital since their arrival from France.

They were conveyed to the scene by the Westchester County Motor Car Corps. When all had arrived there were forty-five motor cars and ambulances parked on the edge of the lawn, which

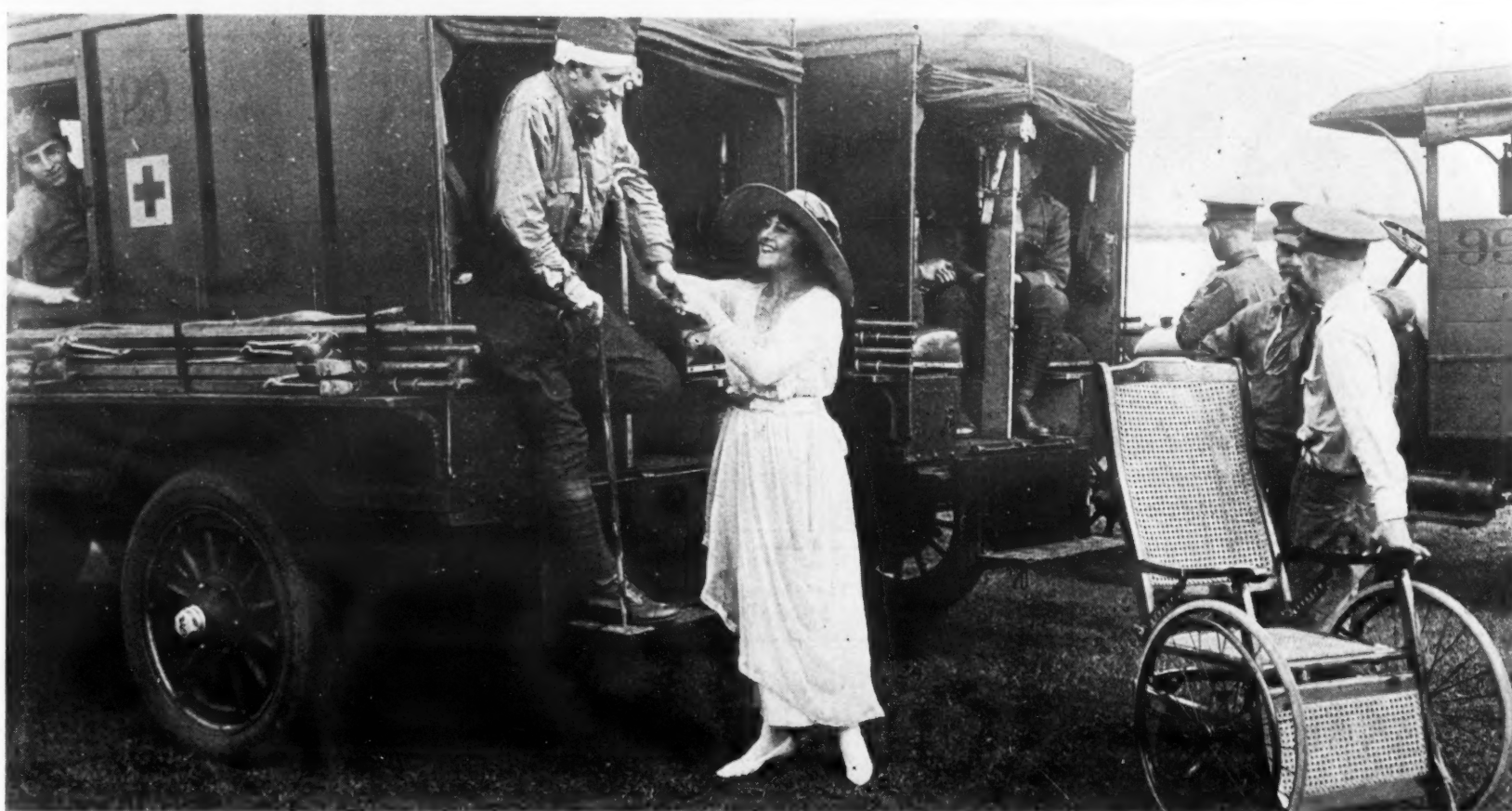


Photo by Underwood & Underwood

Anna Case, the soprano, not only sang for the war heroes at her unique lawn fête, but she acted as a personal escort when wounded men arrived to hear her sing

major, captain and lieutenants, and a few civilians, nearly 300 persons were gathered on the big lawn.

Refreshments were first served, with Miss Case and her manager, Francis C. Coppicus, assisting. Following this a splendid entertainment was given. Performers from Keith's Theater sang a number of songs, Judith Lindbloom sang Anna Case's "Our America," then the hostess sang half a dozen songs, including

the man who served the longest in France, which went to a young man with a record of twenty-two months; another to the one who had received the largest number of wounds. There was found one man who had fifty-seven wounds, another twenty, and each was given a prize. Another prize went to the man who had never kissed a French girl, which caused a great deal of laughter. A big fellow from the South claimed the

telegrams from Governor, and now Senator, Edge of New Jersey regretting greatly the impossibility of his presence on account of a speaking engagement in Washington; also a letter from Governor Smith of New York stating his regrets in being unable to be present.

A double squad, all on crutches, went through a military drill, commanded by a lieutenant who had served seven months in a German prison camp, to the amazement of all.

Finally, as "desert," Miss Case gathered around her at the piano on the porch all that could walk as well as sing, and for nearly an hour she played and sang with them all the popular songs of the camps. Charles Gilbert Spross also played accompaniments.

It was after eight o'clock when orders were given to break up, the ambulances gathered in their men, and as they drove away cheer after cheer went up to the hostess who had given them the most pleasant afternoon in their many months of suffering.

It had been with considerable reluctance that the writer had accepted the invitation. The horrors of war would naturally be brought home very directly and cause a depressed feeling, but the wonderful cheerfulness of the boys, their delight in telling how it occurred; the operation they had gone through; how much better they were, and their phenomenal optimism, left an entirely different impression. The remarkable adaptability of human mind to accept fate as it comes, without a grumble, and find pleasure in the present. The affair revived my sadly diminishing faith in humanity to see and hear this cheerful set of young men, who had given all for their country's sake, talking, chatting, laughing, singing and even drilling, and enjoying apparently every minute of the splendid entertainment provided by a young American woman, in a manner that could hardly be excelled.

It proved to be an afternoon well spent, with a new sensation of life, and will long live in the memory of the writer.

F. Z.



Photo by Underwood & Underwood

Ice cold lemonade! The wounded veterans were shown every possible attention. The view shows Miss Case and her famous dog mingling among the guests

by this time resembled a military hospital camp.

With the girl drivers, nurses and officers in charge, including a colonel,

one song by herself, "In the Month of May," before the boys would let her go.

Miss Case presented the following prizes, given by Mrs. Wilson: One to

honor, but to make up for his loss in France Miss Case planted a kiss on his cheek, to the delight of the rest of the boys. Mr. Williams of Brooklyn read

LOS ANGELES HAS A NEW SYMPHONY

Behymer Announces Plans for Philharmonic—Have \$100,000 Guaranteed by Backer

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, June 11.—L. E. Behymer, the noted manager, has announced the formation of another symphony orchestra in Los Angeles, to be known as the Philharmonic. W. A. Clark, Jr., is the chief financial backer, and Henry Schoenfeld is the conductor. It is possible that Richard Czerwonky will be the concertmaster. There is a \$100,000 guarantee, and the players are to get salaries large enough to release them from the necessity of playing in theaters, etc. The

membership will probably be eighty-five in number. For Christmas and other festivals the orchestra will combine with local choruses. Twelve concerts are promised in the city, besides Sunday afternoon programs, and others to be given outside. Mr. Behymer says that he will draw some players from the Los Angeles Symphony. The city has given fair support to six concerts this season, and its musical public may have the chance to hear twenty-five next season if the plans of both orchestras are carried out.

W. F. G.

John McCormack Becomes American Citizen

A dual celebration was held by John McCormack on June 17, on which day, in addition to achieving his thirty-fifth birthday, he was also presented with his citizenship papers. The tenor is now a full-fledged citizen of this country. At

City Hall, when he received his papers, the tenor, in company with his brother James and three friends, including D. F. McSweeney, associated with Charles L. Wagner, his manager, was prevented from visiting Mayor Hylan only by the fact that the Mayor was at a committee meeting. His brother James, who arrived in this country last week applied for his first papers. Edwin Schneider, accompanist, and Dr. Dupont were also with him.

Los Angeles Music Club Entertains Geraldine Farrar

LOS ANGELES, CAL., June 10.—The Dominant Club, an organization of women musicians, occupying a position similar to that of the Gamut Club among the male members of the profession, held its final meeting of the season at the Bryson Music Rooms on June 8. The guests of honor were Geraldine Farrar

and her husband, Lou-Tellegen. Musical numbers were offered by the Zoellner Quartet and by Frieda Peycke, who sang several songs of her own composition. Out-of-town guests included Alexander Saslavsky, Havrah Hubbard and Constance Balfour.

Sousa Begins Twenty-seventh Season

John Philip Sousa and his band began their twenty-seventh season on June 15 with two concerts, afternoon and evening, in the Brooklyn Academy of Music. The soloists at both were May Stone, soprano; Mary Baker, coloratura soprano, and Frank Simon, cellist. The band played a number of Mr. Sousa's compositions, including his "Golden Star" march, in memory of Colonel Roosevelt, and his Wedding March, dedicated to the American people. Selections by Chopin, Thomas and Percy Grainger were also played.

Four of the Metropolitan's New Singers



—Photo by Mishkin



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—Photo by Mishkin

Four American singers who have been engaged by Gatti for the coming Metropolitan season. Left to right, Evelyn Scotney, coloratura soprano; Frances Ingram, contralto; Orville Harrold, tenor; Carolina Lazzari, contralto

PACIFIC MUSICIANS IN ANNUAL JUBILEE

San Francisco Society Celebrates
—Abundant Music by Clubs
and Teachers

SAN FRANCISCO, CAL., June 9.—The Pacific Musical Society held its annual "Jinks" at the St. Francis Colonial Ballroom on June 5. Members and friends filled the room and enjoyed the program, which was opened by numbers by the "San Francisco Seems-to-Be Orchestra," conducted by Mme. Alexandria Sassy-lafsky (Alexander Saslavsky), wondrously gowned for the occasion. The Haydn "Toy Symphony" was greeted by peals of merriment from the audience. A musical farce, "Harmony," by Mary Carr Moore, burlesqued the trials and tribulations of a teacher in her residence studio. The characters were well represented by Mmes. William Ritter, Walter Janke, Ludwig Rosenstein, William E. Poyner, Richard Rees, T. L. Parkhurst, J. L. Daube, Ernest Carl Morck, William Deane, Martin Sohst, Ethel Johnson, Emelie Lancel, Dorothy Pasmore and Messrs. Baldwin McGaw, Albert King, and Leo Hillebrand. Supper and a dance followed the program.

At the convention of the City Federation of Woman's Clubs at the Fairmont Hotel on Wednesday, delightful music was furnished by a ladies' quartet composed of Augusta Hayden, Mabel Dyer, Elsie Howard and Lillian Dwight, with Mrs. M. E. Blanchard as director and accompanist. The Federation, in co-operation with the Board of Education, is arranging a series of concerts for teachers and pupils at a nominal price. These will introduce the best musical attractions procurable and the first concert will be given in the Auditorium of the Girls' High School on Friday afternoon, when the program will be presented by Horace Britt, 'cellist, and Kajetan Attl, harpist.

Three performances of the "Mikado" were given under the auspices of the Players Club at the Colonial Ballroom of the St. Francis on Friday and Saturday. Much interest was created from the fact that the participants were all local singers and the production exceptionally attractive. Large audiences greeted each performance and the respective rôles were successfully carried out by Robert Adams as the Mikado; Nanki Poo, William S. Rainey; Ko-Ko, Reginald Travers; Poo Bah, George Mayerle; Pish Tush, Lewis Jennings; Yum Yum, Rudolphine Radel; Pitti Sing, Violet Stahl; Peep Boo, Marion Fisher, and Lucy Van de Mark as Katisha. An excellent orchestra was under the direction of Henry Wood Brown.

Plans are being made to repeat the opera "Aida," so successfully presented at the Greek Theater last week, at the Exposition Auditorium.

The news that Frank W. Healy has secured Amelita Galli-Curci for two concerts next season is creating a sensation. At a joint meeting of the San Francisco and Alameda County Music Teachers' Associations, plans were launched for the production of Arthur Farwell's "Chant of Victory" at the Exposition Auditorium on July 6. The

meeting was held at the residence of Mr. and Mrs. Pierre Douillet. President Farwell gave an eloquent address, which was followed by a splendid musical program by Mr. and Mrs. Samuel Savannah, Ethel A. Johnson, Leona Nesbit, Violet Oatman, Pierre Douillet, Frank Carrol Giffin and Henry Bretherick.

A reception to the new members of the California Club was held on Tuesday, when an interesting musical program was given by Mrs. A. W. Lawson, soprano; Elizabeth Lindsay, mezzo-soprano; Hatibelle Root, Mary Lechthardt and Elise Young, pianists.

The fifth concert of the Nash Ensemble was given Friday at the St. Francis Colonial room before an appreciative audience. Those participating were Carolyn Augusta Nash, piano; Brooks Parker, flute; Astorre Lombardi, flute; Arthur Stephan, viola, and Eugene La Haye, bassoon.

Marie Sloss, a well-known pianist, was soloist with the California Theater Orchestra on Sunday morning, playing a brilliant Chaminade Concerto. Other soloists for Sunday concerts were Leona Merchant, soprano, and Inez Merchant, mezzo-soprano, at the Fairmont Hotel lobby; Jack Edward Hillman, baritone, with the municipal concert at the Auditorium, and Bruno Coletti, 'cellist, at the Palace Hotel Palm Court.

Mme. Rosa Relda Cailleau gave her final studio recital on Saturday afternoon, when the following pupils appeared in vocal numbers: Arline Cohen, Lallah Fulton, Margaret Mack, Helen Hauser, Estelle Eisenberg, Madeline O'Brien, Blanche Kollman, Zeldia Goldberg, Caroline Graham and Mrs. C. C. Struven. Mabel Baalman was the accompanist. Other teachers who have presented pupils during the past week were Olga Block Barrett, Margaret Douglas, Helda Hartmann, Judith Blockley and Mrs. Daniel O'Connell, pianists, and Joseph Czech, violinist. E. M. B.

English Manufacturing Center to Have Permanent Orchestra

Birmingham, England, is to have a permanent orchestra. The city council has almost completed arrangements for an organization which it is estimated will cost £8,500. A revenue of £6,000 is expected. The council will be asked to contribute half the deficiency and the balance will be guaranteed by private citizens. The orchestra is to consist of seventy performers and will provide symphony concerts as well as playing in the public parks on Saturday and Sunday evenings.

Troy, N. Y.—At the Emma Willard Conservatory of Music commencement exercises the choral class sang "Lovely Appear," from "The Redemption," Gounod, with incidental solo by Catherine Hotchkiss, soprano. Another number by the class was "America the Beautiful," with words by Katherine Le Bates and music by William L. Glover, director of the school. Mr. Glover also composed the music for three lyrics sung at the senior dramatic entertainment, "Daughters of Venus," by Lablanche; "Since I Have Left the Prison Gate," by Villon, and "Life Is Unstable," by Justin McCarthy.

Troy, N. Y.—Mrs. J. Don Welch, soprano, a member of the graduating class of the Troy Conservatory of Music, gave a recital June 11, her program including a group of Tennysonian lyrics arranged by Maude Somerville.

French Soldier-Musicians Vote to Reinstate Wagner's Works

But Saint Saëns Contends That for Him "La Question Wagner" Goes Beyond Kingdom of Music.

IN a recent article in *Le Monde Musical*, the Paris magazine, Camille Saint-Saëns, the veteran French composer, renewed his attacks on Germanic music in general and that of Richard Wagner in particular. It appears, according to an article discussing the subject in the *London Daily Telegraph*, that "by means of a publication called *Gazette des Classes du Conservatoire* it was sought by M. Lucien Chevallier to obtain from soldier-musicians and musicians mobilized, though not actually in the firing line, an answer to three questions, of which the second ran thus: 'Should German musicians be allowed to retain their places? Brahms and Wagner?' The results were tabulated as follows: Out of fifty-six French musicians at the front who were interrogated, forty-six expressed themselves in favor of Wagner's works being reinstated in their country's repertory; two were radically opposed to that view; four returned less categorical negatives; two replied vaguely, and two vouchsafed no answer. Then, among the musicians mobilized, but serving in the rear lines, twelve were in favor of reviving the Wagner works, while only one was found

to be diametrically opposed to any such revival."

Citing these opinions, M. Chevallier asked whether anyone would dare to dispute the opinion of the French soldiers "after they had passed under the Arc de Triomphe."

Saint-Saëns argues, however, in his article that for him the Wagner question goes beyond the kingdom of music, for, as he says, the Germans, having long misunderstood Wagner, made of him their national composer, their "great art hero," so that they named war trenches after the characters in his operas. "In these circumstances for us to perform his works," says M. Saint-Saëns, "would be equivalent to setting up the German flag."

In reply, the editor of *Le Monde Musical*, M. Mangeot, said:

"It is precisely that which exasperates musicians who have taken the 'Wotan and Siegfried' lines—to be accused of hoisting the German flag because they ask not to be wholly deprived of Wagner's operas." He mentioned the fact that General Mangin and his headquarters staff attended a performance of "Die Walküre" at Wiesbaden.

The rest of M. Mangeot's reply to Saint-Saëns appeared in a recent issue of *MUSICAL AMERICA*.

Tenor Makes Début in Strand Theater Program

The Strand Theater Symphony Orchestra of New York played excerpts in this week's programs from "The Firefly," Friml. Ralph H. Brigham and Herbert Sisson, at the organ, were heard in "March Romaine," Gounod. Walter Pontiuo, a tenor, "discovered" by Manager Joseph L. Plunkett and the possessor of an exceptionally fine voice, made his New York début, singing the Lullaby from "Jocelyn," Godard, with 'cello and violin obbligato.

PORTLAND, ORE.—The following officers have been elected by the Portland Opera Association for the coming year: President, Mrs. Edward L. Thompson; first vice-president, H. E. Plummer; second vice-president, Mrs. Jane Burns Albert; secretary, Walter Hardwick; treasurer, Warren E. Erwin. The new directors are Mrs. Edward L. Thompson, H. E. Plummer, Mrs. Jane Burns Albert, Walter Hardwick, Warren E. Erwin, Mrs. E. C. Peets, Paul Petri, Walter Jenkins, J. C. Boyer, John Ross Fargo, and Otto T. Wedemeyer. One more vacancy in the directorate will be filled later.

CONNEAUT, OHIO.—Mrs. Clifford W. Smith presented the children of her Round Table, assisted by some of her private pupils and a few of the Alice Kurtz Dancers, at the Chamber of Commerce, Hotel Cleveland, here recently. The musical part of the program brought both ensemble and solo numbers sung by the children.

Mildred Graham in Bowery Mission Concert

Mildred Graham, soprano, was one of the featured soloists at the summer concert given in the Bowery Mission, New York, on the evening of June 10. Miss Graham sang charmingly a group of songs by Florence Turner-Maley and other works by Branscomb, Lieurance and Speaks. Other soloists who were cordially received were Sara Reynard, pianist, in a MacDowell group, and Carl Reynard, tenor, in songs of Mana Zucca, Vanderpool, Lehman, Penn, Tours, Weber and Sans Sourci.

SOUTH HADLEY, MASS.—At the commencement exercises of Mount Holyoke College thirty members of the Philharmonic Society of Springfield gave a program of orchestral music in the half-hour before the academic procession marched into the auditorium. They played the "Adagio Molto" and "Allegro Con Brio" from Beethoven's first symphony, and the overture "Sakuntala," by Goldmark. For the processional they played Grieg's "Sigurd Jorsalfar." A chorus of the college girls sang MacFarlane's "Te Deum in B Flat," with solo parts taken by Julia B. Dickinson of Springfield, soprano, and Elizabeth Wood, contralto.

Will buy at fair market price if in good condition—
String Quartet—Henri Rabaud, parts.
String Quartet—A. Borodine, score and parts.
String Quartet—Scontrino, Prelude and Fugue, parts.

WILLIAM B. TUTHILL,
185 Madison Avenue, Room 1608.

OHIO'S OWN MUSIC EXALTED IN GREAT STATE CONVENTION

[Continued from page 1]

Bruot, provided artistically beautiful accompaniments for Mr. Burleigh.

The Chamber of Commerce of Akron contributed time and money to the convention, recognizing the value of such a gathering to the upbuilding of the city.

The convention opened Tuesday morning, the 3rd, with the national anthem, "The Star-Spangled Banner," directed by Earle G. Killeen, and sung with fervor by the whole assemblage. The invocation, by Rev. H. S. MacAyeal, of the First Congregational Church, was followed by a welcoming address by E. E. Workman, president of the Chamber of Commerce. Mrs. Bruot responded.

Mrs. Ella May Smith's paper on "The Presser Home for Retired Music Teachers" gave in great detail an account of this splendid philanthropy. The place assigned to Leonard Liebling of New York, who had for his subject "American Composers," was taken by Mrs. David Allen Campbell, editor of the *Musical Monitor*, who spoke briefly and delightfully on the subject of "Musical Progress."

The recital which followed Mrs. Campbell's address introduced a new Ohio singer and several new songs by a composer rarely heard. The artists were: Helen Joy Masters, contralto, of Toledo; Ralph Warren Soule, tenor, of Dennison University, Granville; Rowena Rosendale, pianist, of Fostoria, and Karle H. Eschman, accompanist and composer, director of music in Dennison University. In "In Summer" and "The Cry of a Fallen Angel," by K. H. Eschman; "Flanders Fields," by Ralph Warren Soule, and "Lil' Feller" and "Of a Green-Eyed Monster," Lynell Reed, three new

South High Glee Clubs and Orchestra, Mabel Todd, director; a demonstration of "Violin Class Instruction in Akron Public Schools," with the first-year violin class from Firestone Park School, B. F. Stuber, director; Henry School Boys' Glee Club, Doris Arbogast, director; Howe School Orchestra, Ruth Morris, director; Girls' Glee Clubs of Howe, Samuel, Findlay, Jennings and Bowen Schools, Mrs. Bessie R. Shipman, director, and the Miller School Orchestra, Margaret Conley, director.

The work of the school orchestras and glee clubs was extremely interesting, showing the seriousness of the attitude of Akron and its teachers toward this important branch of the school curriculum. Special interest centered on the newest department of music work, that of the teaching of violin in the Akron public schools under the capable direction of Mr. Stuber, altogether promising progress has been made. Mr. McConathy, in his address on "Aims of Public School Music," made it clear that

one furnished him by one of the directors "for fun," when outlining to him, by mail, the plan of his conference. It was "The Ultimate Isness of the Of," which began in humor and developed into a logical and lucid presentation of the purposes of the conference. There were addresses by Sol. Marcossion of Cleveland and B. F. Stuber of Akron, and the session closed with a short but beautiful program, beautifully played, by Charlotte DeMuth Williams, violinist, of Oberlin. Vera Otto was the capable accompanist. The violin conference was followed by an hour's program given by Mrs. George Clark, contralto, of Canton, with Winifred Rader, accompanist, of Cleveland, and J. Cameron McLean, baritone, of Akron, with Mabel Murphy, accompanist, of Akron.

At 10:30 the Ohio Federation of Music Clubs, Mrs. Alice Bradley, president, was given the privilege of utilizing the rest of the forenoon, the program opening with an address by Mrs. Bradley on "What Is Accomplished by Music Club



Some of the Delegates to the Convention of the Ohio Music Teachers' Association in Akron, Photographed at the Home of Frank A. Seiberling. Seated in First Row, Reading from Right to Left: Mrs. Frank A. Seiberling, Mrs. Katherine Bruot, Cecil Fanning, Mrs. Thomas J. Kelly, William Rossner, Mrs. Earle G. Killeen, Lucretia B. Jones. Second Row, Reading from Right to Left: James H. Rogers, Frederick A. Williams, Mrs. Wilfred H. Collins, Horace Whitehouse, Francesco de Leone, Mrs. Evan Williams, Mrs. Wilbur K. Treat, Thomas J. Kelley, Lillian Adams Wiesike, Mrs. Andrew Timberman, Earle G. Killeen, Henry T. Burleigh, Wilson G. Smith, Albert Riemen-schneider, Ella May Smith, Edna Paine Fenimore, Sterling Spaulding, B. F. Stuber. Third Row (Right to Left): Lynell Reed, Mrs. Virginia Pinner, Winifred Rader, Mrs. George Clark, Mrs. Francis Korthauer, Alexander Henneman.

A mixed quartet, composed of Mrs. T. S. Eichelberger, soprano; Mrs. Florence Phelps Hollenbeck, contralto; T. S. Eichelberger, tenor, and G. Fred Work, bass, gave "The Persian Garden" (Liza Lehmann) in fine style, Mrs. Wilfred H. Collins assisting at the piano. Mrs. Frank A. Seiberling spoke about "Foundations in the musical life of the child. Harrison LeBaron of Oxford conducted an interesting round-table, the major subject being "The Relation of Theory and Musicianship." The speakers were Walter H. Aiken of Cincinnati, Ella May Smith of Columbus, Lynn B. Dana of Warren and others. There followed a charming recital by Vera Watson Downing, violinist, of Columbus, accompanied by Mrs. Harry L. Goodbread, Columbus and Mrs. N. D. Mather, contralto, of Akron. Mrs. Downing always plays with musicianly authority and charm. Mrs. Mather gave many of us a first hearing of the "Spring Song" from Cadman's new opera "Shanewis," and Sidney Homer's "Cuddle Doon." She was entirely successful in establishing herself as a singer of charm, revealing a voice of warmth and beauty.

Voice Conference

The afternoon session opened with the voice conference, Thomas J. Kelly, chairman, of Cincinnati, making the opening address, "Some Observations on the Art of Singing." William Strassner of Canton spoke on "Modern Methods in Voice Culture," and Mme. Rita Elandi of Cleveland, taking as her topic "The Earlier Musical Education of the Child" claimed that singers were far too often not musicians at all, and that they should seek as fine a foundational musical education as they would if they were to teach piano or theory. Earle G. Killeen of Akron touched on many of the weaknesses of the teacher of singing, who attempts to classify a young voice and place it correctly.

This conference was followed by a group of songs, admirably sung by Mrs. Nathan Dawson, mezzo-contralto, of Columbus, assisted at the piano by Mrs. Harry L. Goodbread of Columbus.

Ohio composers were heard in compositions of real merit.

Those who gave the evening program were Edna de Lima, soprano, New York; Lucretia Biery Jones, accompanist, Cleveland; Cecil Fanning, baritone, Columbus; Edna Paine Fenimore, accompanist, Columbus; Vera Barstow, violinist, New York; the Tuesday Musical Club Chorus, Akron; Earle G. Killeen, conductor, with Grace Henry, soprano, Akron, as soloist, and Katherine Bruot, accompanist. This program was one of the high lights of the convention, closing the first day with a fitting climax. Miss Barstow played delightfully and established anew her position as one of the most enjoyable violinists of the day. Miss Barstow was formerly of Cincinnati.

Mme. de Lima, formerly of the Vienna Opera, who honored her home city of Lima by using its name for her stage name, sang in opulent tones her programmed numbers and several extra songs, which were eagerly demanded. She was hailed with joy as another star in the crown of "Ohio's own."

Mr. Fanning never sang better, and he was rapturously received. He included among his numbers as an encore a song entitled "Inspiration," by Edna Paine Fenimore, who played all his accompaniments admirably. This charming song gives Mrs. Fenimore just claims to enter the list of composers whom Ohio honors.

Public School Music

Wednesday, June 4, was devoted chiefly to public school music. Nellie L. Glover of Akron, teacher in the public schools was the chairman, and there were addresses by Dr. H. V. Hotchkiss, Akron's superintendent of schools; Powell Jones of Cleveland; Hubertine Wilke of Boston, Mass.; Walter H. Aiken of Cincinnati, and Osbourn McConathy, director of the department of public school and community music at Northwestern University, Evanston. Contributing to the program were the West High School Orchestra, Gladys M. Moore, director; Central High Girls' Glee Club, Mabel C. Starkey, director;

music is to have a large place in the future public school as well as the private school.

In the afternoon the members went to Trinity Lutheran Church, where James H. Rogers of Cleveland, the eminent organist-composer, spoke on "American Organ Music." Mr. Rogers suggested that the writer for organ should follow his own inspiration, after studying what other great writers had written, and try to develop a style of his own. The organ recital was given by Horace Whitehouse, director of music at Ohio Wesleyan University, a musician who, though born in Ohio, has spent much of his life in Boston and the West. Mr. Whitehouse is a masterly organist and made a profound impression upon his audience. The vocalist who assisted him was Mrs. T. S. Eichelberger, soprano, who sang with ardor and devotion, adding laurels to those acquired on the opening program as the soprano of the "Persian Garden" quartet.

Tribute to Association's Head

The banquet at the Portage Hotel Wednesday evening introduced another Akron soloist in the person of Temple Black, tenor, who won sincere praise for his several numbers. At this banquet Cecil Fanning proposed a graceful toast to the president, Mrs. Bruot, which was a signal for bursts of applause, showing how keenly Mrs. Bruot's efforts had been appreciated in so admirably arranging the attractive series of programs and in the business-like administration she had offered to the association. Although last year was the first time a woman president had ever served, the nominating committee decided to try it once more, though the writer is sure that the women members have no desire to keep the reins in their own hands. This is proved, in fact, by the choice of two men as vice-presidents for Oxford. At Cincinnati the officers were all women, but this was but for that one year, and came about entirely by accident.

Thursday morning opened with the violin conference the chairman, Lynell Reed of Toledo, having for his subject

Federation." This was followed by an address by Mrs. Frances Korthauer of Cleveland on "What the Ohio Federation Has Done and Plans to Do That Will Interest the Teachers." Mrs. David Allen Campbell, editor of the *Musical Monitor*, made a strong appeal for faithful work for the state organizations.

Clarice Balas, Cleveland pianist, closed this interesting session by playing the first movement of the "Sonata Tragica" by Edward MacDowell, winning much sincere praise and a recall for a second number, which was also brilliantly performed.

At luncheon the Piano Dealers entertained the delegates and members at the Elks' Club, where felicitous speeches were made by Thomas J. Kelly of Cincinnati, the president of the Piano Dealers' Association.

Hearing for Ohio Composers

Ohio composers and their works occupied the first half of the afternoon, the composers represented being Frederick Williams, James H. Rogers, Wilson G. Smith and Charles S. Burnham, all of Cleveland; Oley Speaks and Edna Paine Fenimore of Columbus and Francesco De Leone, of Akron. Several numbers by each composer were given, and it seemed to be the consensus of opinion that Ohio composers were worthy to stand beside those of any other state. Those who performed the numbers were: Mrs. Frank A. Seiberling, contralto of Akron (several of the songs being dedicated to her); Mrs. Virginia Pinner, soprano, Akron; Cecil Fanning, baritone, Columbus; William Strassner, baritone, Canton; Sterling Spaulding, pianist, Cleveland; Francesco De Leone, pianist, Akron, and Edna Paine Fenimore, accompanist. Everyone gave of his best, and his best was excellent.

Wilson G. Smith, pianist, teacher, composer and writer for the press, spoke on "The Constructive and Destructive Value of Criticism." Mr. Smith is known as Cleveland's spiciest writer of music criticism, and he related a number of inter-

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OHIO'S OWN MUSIC EXALTED IN GREAT STATE CONVENTION

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esting incidents in his career as a critic. Lillian Adams Wiesike, soprano of Oxford (Western College), gave a charming program of songs, her co-artist being Mrs. Wilbur K. Treat, pianist, of Akron. Mrs. Wiesike was a member of the Vienna Opera before the war. She has a voice of luscious quality, which she uses with consummate taste and skill. Mrs. Treat played with warmth and richly beautiful tone.

The several hours spent in the home of Mr. and Mrs. Frank A. Seiberling—Stan Hywet Hall—were memorable. Short programs of exquisite music were played on the great organ by Messrs. Rogers and Riemenschneider, and there was great interest taken in the large music hall, where a Louis XIV harpsichord, upon which Haydn played, attracted particular attention.

The last day of the convention opened with the piano conference, the chairman, Mrs. Ella May Smith of Columbus, taking the place of Mrs. Stillman Kelley, who could not be present, because her husband was having the premiere performance of his new Orchestral Suite, "Alice in Wonderland," in Norfolk Conn., at that time. Mrs. Stillman Kelley's subject was to have been "The Piano Teacher's Triangle," so Mrs. Smith carried out the thought of the triangle of "Technical Training, Ear Training and Harmonic Thinking." Nellie McFadden, one of the foremost teachers of elementary piano work in the state, read a paper describing her work in Mount Vernon. Lynn B. Dana spoke about kindergarten music teaching, which does not find much favor in his estimation. The session closed with a delightful piano recital by Lieut. Edward Collins of Chicago, which was so much enjoyed that Lieutenant Collins was prevailed upon to play again in the afternoon. It is rare to hear more satisfying piano playing than that of this artist.

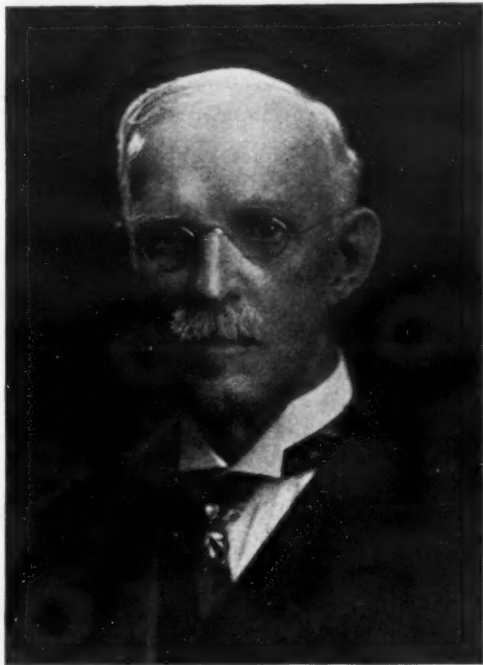
An excellent address by Alexander Henneman of the Art Publication Society, St. Louis, had for its subject "Music as a Mental, Physical and Spiritual Factor in Education." Later the César Franck Sonata, for violin and piano, was played in masterful fashion by Charlotte DeMuth Williams, violinist, of Oberlin, and Nathan Fryer, pianist, of Cleveland.

Earle G. Killeen's treatment of the subject of "Community Music—Putting the Tune in Opportunity," was inspiring, especially so as applied to the development of the musical interests of Akron and Ohio. There followed two recitations to music by Mrs. J. Edward Good, reader, Akron, and Albert Peters, pianist, Cleveland. The numbers were "Carillon," by Emile Cammaerts, music by

Elgar, and "Christ in Flanders," by Gordon Johnston, music by Ward-Stephens. Katherine Locke of Youngstown was announced to speak on "The Great American Anthem," but chose instead "The League of Nations."

Soldiers as Concert Givers

Instead of the announced program by Felix Hughes, baritone, of Cleveland, and Frank Carnahan, pianist, of Ravenna and Chicago, both of whom were unable to appear, Mr. Hughes introduced his brilliant pupil, Lieut. Allen MacQuahae, tenor, while Lieut. Edward Collins consented to take the place of Mr. Carnahan. This was another sterling musical event. These two returned soldiers, who had entered the army, not to entertain their fellow soldiers, but to fight for their country, moved everyone in the audience by the splendid quality of their art and their hearers were not the less thrilled by realization of what they had accomplished in patriotic service. Adella



N. L. Glover, Founder of the Ohio Music Teacher's Association Thirty-Seven Years Ago. Mr. Glover is Director of Music of the Public Schools of Akron

Prentiss Hughes furnished extremely artistic and sympathetic accompaniments for Allen MacQuahae.

The last evening concert was given by Cleveland's Symphony Orchestra, Nicolai Sokoloff, conductor. The soloists were Louis Edlin and Maurice Spitalny, violinists, and Victor De Gomez, cellist. The orchestra, organized but a few months ago, under the capable leadership of Mr. Sokoloff, and the business management of Adella Prentiss Hughes, is fast becoming one of the big orchestras of the country. The program, which is herewith reproduced, was splendidly performed:

Overture, "Oberon," Weber; Second Movement from Concerto for two violins, Bach, Mr. Edlin and Mr. Spitalny; Andantino and Finale, from Symphony No. 4, Tchaikovsky; "Caucasian Sketches," Ippolitoff-Ivanoff,

viola and English horn obbligati, Mr. Kolodkin and Mr. Ruckle; "Kol Nidrei," Bruch, cello solo, Mr. DeGomez; Symphonic Poem, "Finlandia," Sibelius.

E. M. S.

Mr. and Mrs. Alexander Bloch Give Recital in Saratoga, N. Y.

SARATOGA, N. Y., June 10.—A recital of fine quality was given on the evening of June 6 at the Skidmore School of Arts by Alexander Bloch, the gifted New York violinist, assisted by his wife at the piano. The artists opened with Beethoven's "Kreutzer" Sonata, which they played with distinguished ability. Mr. Bloch followed with the Vitalie Chaconne, displaying in it a broad style well suited to the character of this music and an appreciation of its meaning. His shorter pieces included the Wagner-Wilhelmj Romanze, the Dvorak-Kreisler Slavonic Dance in E Minor, Kreisler's "Liebesfreud," a Chopin-Sarasate Nocturne and a Viextemps Polonaise. He was received with enthusiasm and, as encores, added the Rimsky-Korsakoff "Chant Indoue" and Schubert's "Ave Maria." The artists were invited after the recital to remain over to attend Field Day at the school.

Lieut. Albert Spalding Returns from European Service

Lieut. Albert Spalding, the violinist, who has spent the past two years in Italy in the United States Army, arrived in New York on June 17, on the transport *Dante Aleghieri*. Lieut. Spalding enlisted in Newark in 1917 in the Air Service. While in Italy he became adjutant of the American camp at Foggio.

WARREN, PA.—Spring programs presented at the Warren Conservatory of Music have brought forward Alfreda Lagerquist, pianist, assisted by Lois Walsh, contralto, and Alice Houghtling, soprano; Mrs. Mollie Wagner-Mooney, pianist, with Lee Whittlesey, baritone, of Corey, Pa.; Mariam I. Treggie, pianist, and Frances E. Mallery soprano; Pearl K. Beatty, pianist, with Gladys E. Summersgill, soprano; Agnes E. Bjers, pianist, with Margaret Hutchinson, soprano; Rebecca Glassman, pianist, and Marie Barrett, soprano; Josephine Gregory, pianist, and Alice M. Houghtling; Rose Johnson, soprano, and Lucille Matson, contralto; Frances Mallery, pianist, with Esther Anderson, violinist; Bessie Sigsworth, pianist, with Marie Barrett and Alice M. Houghtling, sopranos; Julia Punsky, pianist, and Winifred Birchard, violinist; and Erma Ross, pianist, with Louise Jones, soprano.

GREENFIELD, MASS.—A concert was given on June 7, at the home of Mr. and Mrs. Arthur Potter, for the benefit of Armenian refugees. Taking part were Mrs. Jeanette Bell Ellis of Boston, soprano; Alice Stursburg, New York, and Florence Zepperson, contralto at the Old South Church Boston.

PRESENT VANDERPOOL SONGS

Portland, Ore., Singers Offer Compositions Before Schumann Club

PORTLAND, ORE., June 15.—At the regular meeting of the Schumann Club on June 7 Theodore Hanson, pupil of Roy Marion Wheeler, was heard in an entire program of songs by Frederick W. Vanderpool. Among the numbers in which he scored were "Ye Moanin' Mountains," "Design," "The Heart of You," "Regret," "A Song for You," "Exchange," "I Did Not Know" and "Values." Lillian Holman made an excellent impression in Mr. Vanderpool's "Neath the Autumn Moon."

At the program given on June 14 Miss Holman sang Mr. Vanderpool's sacred song, "Angel of Light, Lead On." Other songs on this program were William's "Freedom for All Forever" and Carlo Roma's "Ring Out, Sweet Bells of Peace," both of these being sung by the chorus.

National Capital Honors the Fallen

WASHINGTON, D. C., June 13.—Under the auspices of the War Camp Community Services, a memorial concert was given recently for men fallen in the service, by the choral department, under the direction of Otto T. Simon, who combined in ensemble numbers the Polymnia Choral Society, the Apollo Glee Club and the Euterpe Male Chorus. The program was impressive, with excerpts from the "Messiah," "St. Paul," and the Requiem Mass of Verdi. A fitting close was the "Hallelujah" chorus of Handel, following "Taps." W. H.

Quinlan Here to Engage Musical Artists for Appearances Abroad

Thomas Quinlan, formerly of the Columbia Graphophone company, arrived in New York last week from England. Mr. Quinlan is now managing a series of subscription concerts in England and Ireland. During his visit here he will arrange with a number of artists who are now in this country to appear in his concerts in Great Britain.

WASHINGTON.—Music formed an important feature of the commemorative celebration of Chateau-Thierry, held at the Marine Barracks under the auspices of the Women's Christian Temperance Union and participated in by representatives of all branches of the military service, Secretary Daniels and Secretary Baker and the public in general. Under the direction of Lieutenant Santelmann, several solos were given by Fritz Mueller, cellist; Herman Hoffman, violinist, and Arthur S. Witcomb, cornetist, as well as ensembles by the whole Marine Band. Mrs. Newton Baker and Mrs. Katherine C. Feland gave appropriate vocal selections, and Gilbert Wilson, Marine song leader from Quantico, Va., was also heard. Mr. Wilson also directed the Marine Quartet from Quantico. Mrs. Gilbert Wilson, pianist, also contributed to the musical program.

OSCAR SAENGER

Guest Teacher

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Dear MUSICAL AMERICA:

When President Wilson first arrived in Italy, he was greeted as the saviour of the Italian people. Ovations were tendered him wherever he went. Probably no such reception has ever been given to any man representing a foreign nation as was accorded to Woodrow Wilson. To-day, representatives of the United States, soldiers and others in uniform, have to doff their uniform and appear in private dress to prevent being mobbed, so great is the present resentment against this country, all over Italy.

This tremendous reversal of the attitude of a great and enthusiastic people has been caused by the firm stand which President Wilson took against the Allies giving Fiume to the Italians in the final settlement. This port on the Adriatic, it must be remembered, was by previous agreement between Italy, England and France, exempted. Mr. Wilson's stand was on the ground that Fiume was essential to the newly created Czechoslovak nation and that to hand it over to Italy would be to virtually bottle up the Czechoslovaks, so that they had no egress to the sea. The matter is still in process of adjustment, but meantime the attitude of the Italian people, hitherto most friendly to the United States, has radically changed.

In view of this, it is gratifying to note that a number of distinguished Italian artists are coming to this country, as well as certain notable musical organizations. Of the artists, the principal ones are Alessandro Bonci, who has not been with us for some time, and who has a large following here. He is certainly one of the finest lyric singers we have. Then, Luisa Tetrazzini, the great coloratura singer, is to be with us again, though there have been rumors that her coming is not quite certain. Finally, it is said that the unequalled Arturo Toscanini will come for a tour either with an orchestra or with an opera company under his personal direction. Besides these, it is announced that the St. Cecilia Orchestra of the Royal Academy of St. Cecilia, Rome, will be with us under the auspices of the Italian Government. This orchestra is called the Augusteum, for the reason that its concerts have been held for years in the famous circular hall constructed on the ruins of the tomb of Augustus. The tour has been arranged by the noted Count San Martino, President of the Academy of St. Cecilia, a great art patron, and who is, I believe, the Maecenas of the San Carlo Opera in Milan. The American end of it, as might be expected, is led and financed by Otto H. Kahn, with others. With him are associated Richard G. Herndon and Frank Taylor Kintzing, who managed the recent tour of the Paris Conservatoire Orchestra, which was also fostered and financed by Mr. Kahn.

Finally, the singers from the great Sistine Choir in Rome are scheduled to make a tour in America an undertaking which will be of the greatest possible significance in the musical relationship between this country and Italy. Official announcement of the tour, I am informed, will come direct from the Vatican.

So we see great Italian artists, noted Italian musical companies, coming to us at the very time when there is a good deal of feeling between Italy and this

country, though it is on the part of the Italians, not on the part of the Americans. Personally, I should be very sorry to see any serious differences between the two nations.

We owe so very much to Italy, more than most people have any idea of. In the first place, without the Italians we never could have had any Italian opera. She has sent us some of her finest singers, conductors, musicians. In New York and other cities there have been any number of splendid Italian music teachers, vocal teachers, who have given of their best. Then, too, many of our most noted and successful business men who have helped build up the industries and commerce of the country are Italians. And finally, we have had that wonderful body of hard working, energetic, thrifty Italian work-people, who have toiled patiently to construct our railroads, factories, canals, roads. Who that has travelled in this country has not come across a gang of these Italians, led by the Irish boss? They have been a potent factor. True, there have been certain elements among them which have occasionally cropped out in the shape of the Mafia, which has more or less preyed upon its own countrymen, but taken all in all, the Italians have been of unforgettable aid in helping build up the United States.

Let us remember this. Whatever differences there may be on account of politics, or through the natural desire of the Italians to expand, let them be forgotten, and let us receive these Italian musicians and artists who are coming to us with open arms, so as to demonstrate to the Italian people over seas that the friendship of this country is assured and can never be broken.

James P. Dunn, a young musician of standing, who has shown considerable ability as a composer, explained to me recently that he had "a kick" coming with regard to your paper. And, to be frank, I think his kick, as he called it is justified.

It seems that some time ago an opera by Mr. Dunn was produced, if I remember correctly, in Newark, and was not very favorably reviewed by your local correspondent. Mr. Dunn said that he had no complaint to make if a critic or a correspondent did not favorably review his work. That was a matter of individual opinion. His complaint concerned what was omitted from the notice, namely, that the work was most favorably, indeed enthusiastically received by a large audience. And Mr. Dunn expressed his opinion that it was the duty of the reviewer on that occasion to have stated the reception given the work by the public.

This is precisely the position, as I have told you again and again, taken by Gatticasazza the Managing Director of the Metropolitan Opera Company, namely, that the first duty of the reviewer or reporter or whoever may go to attend a performance, is to record what happened, that is to say, the manner in which the work was received by the public. After that, he is perfectly justified to express his individual opinion of the merits of a work, but he has no right to confine himself, especially if his opinion is unfavorable, to so-called criticism of the deficiencies of the production, which is what a good many critics do.

While I am on the subject, let me say that the opinion of an able and conscientious critic should always be of value to those who realize that such criticism may be helpful. But at the same time, the persistent omission of any reference to the manner in which the public received a new work is to be deprecated. After all, you know, operas and all other compositions are written with the public in view. They are not written exclusively for the critics.

And in this connection let us not forget that there is scarcely a work of any eminence, whether it be by the immortal Wagner or any other of our great composers, which was not adversely criticized at its first production. Think of the reception that "Carmen," now one of our most popular operas, received. Think of the reception some of the works of Verdi received. And yet they all live to-day.

Another composer who has already won distinction, who complained to me—or rather he said that he was in a quandary with regard to the matter—was Harold Morris, who has already shown conspicuous ability. He referred to a recent rather drastic criticism of one of his works by your Mr. Peyser. Now this is his quandary. If Mr. Peyser, who, he admitted, is an able and conscientious writer, and also a capable one, was right, how was it that so eminent a musician and conductor as Ysaye, Conductor of the Cincinnati Symphony Orchestra, had

not only accepted this work, produced it, and expressed his high opinion of it, but had gone further and requested Mr. Morris to submit other compositions?

Furthermore, explained Mr. Morris, "My work has found favor in the eyes of musicians of standing, a fact which the columns of MUSICAL AMERICA have testified to."

I tried to console Morris by telling him that adverse criticism was more likely to help make him a distinguished composer than praise, and that at any rate, he should not be obsessed with one or two unfavorable criticisms, but should balance the account and be consoled by the fact that the great majority of the criticism of his composition was favorable sufficiently so to warrant him going right ahead and doing the best work he could.

* * *

The recent convention of the local musical managers who came from all parts of the United States to organize an association and were the guests of the leading New York managers during their stay, was not even alluded to in the daily press, though the daily papers had proper notification of their coming and of the meeting.

Now these men have a very important influence on the musical situation, for they control at least 75 per cent of the larger musical activities through the country. It is these managers, both men and women, who engage talent from the managers in New York. When I tell you that the activities of one of these concerns in the Northwest involved the sum of a million and a quarter in a single year, you get some idea of the extent of their operations. Had such a meeting been held of the theatrical managers, there is no question the daily press would have given it considerable attention. But because it was a meeting of the men in the musical world, it did not get a line, except in your columns and other musical papers. However, let me not forget that it got very fair consideration in the columns of the *Morning Telegraph*, which gets out a very interesting musical supplement every Sunday.

* * *

At the banquet which was given by the New York managers to the visiting managers, some interesting speeches were made. Among others, Emilie Frances Bauer, for years connected with the New York *Evening Mail*, made an earnest plea to the managers present to give greater recognition to our American singers and players. Perhaps Miss Bauer has not yet fully realized that the managers are in a very peculiar position. They can only make good by supplying the public demand, and just so long as the public prefers a foreign artist, they are more or less helpless, though it is to be said to their credit that whenever they can, they do give opportunity to American artists and musicians.

Among those who followed Miss Bauer was a Mr. Murray. While this Mr. Murray was a clerk in a shipping office he was considered to be a nice little man. Later, you know, he became the advertising manager of a certain musical monthly, and not long after was suddenly elevated to the position of musical critic on the Brooklyn *Eagle*, a paper of large circulation, high standing and influence. And then—oh, la la!

Now whether the job on the *Eagle* has been too much for the young shipping clerk's equilibrium I do not know. But certain it is that he did manage to make a number of statements at the managers' banquet which were not only unwarranted, but showed a bias which, with many other deficiencies, unfit him for the position he does not fill, especially when we consider that his predecessor, Mr. Rockwell, was a man of sound musical knowledge, experience and broad mind.

Mr. Murray asserted that our two great opera houses, that is, the Metropolitan in New York and the Auditorium in Chicago, are "provincial." According to him, they depended absolutely upon Europe. Mr. Gatti had his scenery painted in Milan, got all his artists from Milan, the Americans got no chance—in fact, there were scarcely any Americans in Mr. Gatti's company—all of which we know is absolutely untrue. There are more Americans to-day in Mr. Gatti's company than ever before. In fact, the list is a long and distinguished one. I have referred to it several times, so it is unnecessary to re-publish it.

It was, however, when Mr. Murray referred to Mr. Gatti as a slave of the Ricordis of Milan, to whom he said Mr. Gatti had to pay not only deference but tribute, that Mr. Murray spoke through his hat and displayed his absolute ignorance of the situation. Mr. Gatti has an arrangement with Ricordis to pro-

duce the Puccini and other operas that they control. That is true. If there is a concern, however, which presumes on its position to exact a tribute, it is Heugel & Co. of Paris, who control "Lakmé," "Carmen," "Thaïs," "Manon" and other operas. Now "Manon" has long ceased to be in the list of operas that have to pay tribute, but if an impresario wants to produce "Lakmé," and has produced "Manon," Heugel & Co. will not give him permission to produce "Lakmé" unless he paid royalties on "Manon," although the right to exact such royalties has long expired.

Musical progress in this country will not be served by misstatement of known facts, nor will it be served when a great paper employs a callow young man who lacks both experience and musical knowledge to act as its musical critic.

* * *

Hugo Riesenfeld is a name that, in my opinion, is bound to come into national prominence before long. At present Mr. Riesenfeld has evolved from the position of violin player in an orchestra to be the controlling managing director, as well as conductor, at the Rialto and the Rivoli, the two largest and most distinguished movie houses in the country. Here Mr. Riesenfeld has shown that the public will patronize a movie house which features the best music. You would be surprised to know that the expenditure for music for these two houses reaches the large sum of over a third of a million a year. Mr. Riesenfeld has also the good judgment to play not only the best music, but of including in his programs the compositions of Americans, whenever he considers they have value. Thus he has produced works that have not been heard before.

But Mr. Riesenfeld is going further in his ambition to promote the cause of music. Some of his plans, among others the formation of an opera company on entirely different lines from existing organizations, are now under way, and as he has practically unlimited financial backing, his enterprises will not be of that worthy but often ephemeral character which is the fate of so many that come and go.

Personally, Mr. Riesenfeld is still quite a young man. He is an enthusiast, and I should perhaps add, an idealist, for to reach a high standard in all he does is of more moment to him than simply to make money. To his other accomplishments he adds the power of original thinking. He is not a man who will travel in a rut and follow others. Unless I greatly mistake, he is going to prove one of the great leaders in musical progress, and prove it before very long. In fact, he has already accomplished wonders.

There is one point on which, in discussing matters with him recently, I am heartily in agreement with him, namely, that never mind how good the music in any movie house, the daily papers give it little or no attention. They will devote half a column to the antics of Mr. Fairbanks or the charms of Mary Pickford, but when it comes to doing justice to the good and serious music which accompanies the performances of the various movie stars, that is dismissed with a word or two, sometimes ignored. When one realizes not only the millions of people during the course of a year who come to these movie houses and the influence that a man like Mr. Riesenfeld can exercise in this way, one comes to the conclusion that the time has come for a change of attitude on the part of the writers for the press who witness such performances, and, furthermore, the example of a man in Mr. Riesenfeld's position has tremendous value in inducing others to follow.

One of the cardinal principles with Mr. Riesenfeld—and here again I agree with him—is that the music at the movie performances should always be, as it were, kept under, so as to accompany the story of the pictures rather than distract attention from it. And I also agree with him in his position that nothing can distract attention more from the pictures, especially if they have a certain value and dignity, than a loud, brazen, brutal, incompetent orchestra of five or six pieces, which might perhaps be in place at a political rally, but is certainly out of place in any auditorium which pretends to cater to people of intelligence, and, at least some culture.

* * *

Did you ever stop to think that there is considerable difference in musical popularity and what is called movie popularity? This fact was certainly discovered by the enterprising persons who undertook, sometime ago, to exploit Caruso on the screen, being no doubt under the impression that his tremendous vogue and reputation would prove a

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

strong drawing card. This, you may remember, resulted in the production of the film "My Cousin Caruso." The story was fairly entertaining; many of the scenes were effective; Caruso, when he played himself, was undeniably very happy and effective. When, however, he played his cousin, many thought the action somewhat exaggerated. At any rate the projectors of the enterprise are said to have lost between two and three hundred thousand dollars and were so chagrined that they withdrew another movie film in which Caruso was also the main feature. Thus, you see, even the greatest tenor of his time did not succeed as a movie star, where lesser lights have made good.

And in this connection let me say that I heard on excellent authority that the wonderful film production—for it was really wonderful—of "Jeanne d'Arc," in which Geraldine Farrar appeared as the heroine, also lost a great deal of money. I frankly cannot understand that, because apart from Mme. Farrar's unquestioned popularity, some of the battle scenes were unusually well done, in fact, the whole performance, from start to finish, was of the highest order. Some of the pageants were remarkable. And yet, strange to say, some of the other films in which Mme. Farrar has appeared, as the heroine, seem to have been more popular and have done better financially.

Few people realize the tremendous amounts involved in producing a great pageant. The figures run into the hundreds of thousands, to which must be added sometimes more than as much for exploitation in the way of newspaper advertising, posters, pictures. It was said, I believe, that when Roy McCardell's \$10,000 prize scenario, "The Diamond from the Sky" was produced, the first cost was nearly a million. More than that, however, was expended in advertising the production, so that an investment of nearly two millions was made before the returns began to come in. This will give you some idea of what is involved in the production of the elaborate films that are presented to the public and shows you that even if they

make a success, there is liability of great loss unless the success is complete and the popularity of the film lasts till it reaches the minor houses all over the country.

By the bye, I see that in future Lou-Tellegen, Mme. Farrar's husband, is to act with her. Tellegen is a very talented actor and has had considerable experience when he was for some time with the great Bernhardt. His appearance in the films in which he and La Geraldine act together should certainly increase the interest.

* * *

There is a prevailing conviction that we Americans are responsible for the credit of originating that demon of cacophony, the jazz band. But from a recent issue of *Le Matin* of Paris it would appear that France claims that very doubtful honor. *Le Matin* insists that the jazz originated in Paris in the times of the Directory, when people went to ball concerts. This was at the time when the Parisians did not know what to do to amuse themselves, especially as a good many of them were losing their heads, now and then. So they made a noise. And then *Le Matin* goes on to tell this extraordinary story which has been, let me say, reported in the *New York Times*, namely, that those who had great taste for noise went to the concerts of the cat orchestra. There were twenty cats with their heads in a row on the keyboard of a harpsichord. The performers, by striking the keys, worked a device which pulled the cats' tails, causing a caterwauling which gradually took on as much volume of sound as the jazz band, and was fully as amusing and entertaining. Thus, concludes *Le Matin*, the so-called American invention of "the jazz" is only a recurrence.

There are times, whether the French or the Americans deserve credit for the jazz, when, being seduced into some place for a dinner by a friend or a party of friends, the jazz breaks loose, that I am filled with a demoniac desire to kill the perpetrators of the frightful cacophony. And yet, in many places, you see hundreds of people, old and young, fat and thin dancing to the music. Have they no ears, or are the partners in the dance so enamored of one another that they can be oblivious even to the music of the jazz, says

Your

MEPHISTO.

Huberman's Violin Creates London Sensation

[Copyright cable to the New York Times Company]

LONDON, June 16.—Bronislaw Huberman, who started his musical career as an infant prodigy, made his reappearance in London this week and established himself securely in the first rank of musicians. The young Polish violinist, who during most of the war was a civil prisoner in Germany, is still in the early twenties. At a recital in Steinway Hall he created a furor, equaled only by Kubelik, and he was literally mobbed by enthusiastic listeners. At Albert Hall, where he appeared with Melba, he divided the honors equally with the Australian diva.

ALBANY, N. Y.—The annual concert of St. Paul's Choir for the benefit of the vacation fund was given at the Paris House, Wednesday evening, under the direction of T. Frederick H. Candlyn, organist and choirmaster. The choir was assisted by Mrs. Frederick B. Stevens, violinist; Dr. Harold W. Thompson, tenor; Harold T. Cooper, bass, and John Dick, baritone.

Vera Barstow's Summer Engagements

M. H. Hanson has booked Vera Barstow for one of Mrs. Hall McAllister's famous midsummer musicales on Boston's North Shore. Aug. 15 is the date set for Miss Barstow's appearance. On July 28 she makes her first appearance in the National Capital. It will be the first one of a series of special summer dates, which will keep her busy until the fall.

WASHINGTON.—Louis Potter, pianist and organist, brought his season to a successful close recently with a students' recital in which the results of serious study and excellent direction were shown. Among those taking part were Julia Mayland, Mary McClintic, Carl Brockway, Dorothy Thomas, Margaret Becker, Athlyne Spahr, Margaret Rhodes, Mildred Spahr, Elizabeth Shipp, Dorothy Greenbaum, Christine Jones, Helen Burch, Ruth Barnhart, Harry Robb, Jr., Mrs. Carrie Bruce Wagner, William Montgomery, Mabel Pearson, Francis Thorne, Minnie Johnson, Eleanor Earnshaw, Elizabeth Lucas, Ruth Thoman and V. Macon Rice. E. Earl Wagner, violinist, and Gretchen Hood, soprano, assisted.

Artists Heed Annual Call of Mountain, Dale and Sea

HEADED by Caruso, de Luca and Martinelli, who sailed for Italy on May 24, the artists have begun their summer flitting. Many still go less far afield than usual, for while war is technically ended, traveling conditions in Europe are far from being pleasant and passports difficult to obtain.

Some like Paul Althouse and his wife, consider New York so fine a summer resort that they plan to remain here. Other some, like Edwin Hughes, Paul Morenzo, Betty McKenna and Helen McCarthy, will spend part of the summer in this city and later go elsewhere. The mountains make their call to many. Namara will spend her rest-time in the Catskills; so will Tamaki Miura, the little Japanese soprano; Neira Riegger will go to the Adirondacks. The summer Lake Placid colony will, as before, include Marcella Sembrich, George Hamlin and Victor Herbert, while John Brown of the Metropolitan office staff has also taken a cottage. Seal Harbor, as usual, will see Bauer and Gabrilowitsch, while Jacques Thibaud and Eddy Brown will take their sea air further down, at Monmouth Beach.

Oliver Denton will be at Easthampton, L. I. Percy Grainger will form a very important part of the teaching fraternity at the Western University, Chicago. Maurice Dambois goes to Liège, Belgium, and Aurelio Giorni to Lausanne, Switzerland. Casals and Ysaye have already sailed. Louis Graveure goes to Burlington, Vt.; Rosalie Miller to Lake Superior, Minn.; Helen Stanley will be at her summer home in Stamford, Conn.; Aurore La Croix at Southbridge, Mass. Novas has already gone to her home in Brazil for the summer season.

Mario Laurenti is at present in Massachusetts, but will spend July and August on the New Jersey coast. Mabel Beddoe will be at her Canadian summer home on Muskoko Lake; Dan Beddoe will sing at the Norfolk Festival and spend the rest of his time between New York and Connecticut. Matja Niessen-Stone is at Quogue, L. I., for the summer. Leo Schulz is already in Maine, Alfred Kastner at Babylon, L. I.; Gertrude Arnold will tour *en motor* for several weeks.

Mme. Amelita Calli-Curci has not as yet announced her summer plans, but it is likely that she will again go to her retreat in the heart of the Catskills.

CLEVELAND PUPILS' RECITALS

Excellent Performances of Operatic Numbers Develop

CLEVELAND, June 15.—A decided turn for dramatic singing has developed among the pupils' recitals of the spring. Mme. Adelaide Norwood, well remembered nationally for her long connection with the Savage Opera Company, presented her pupils at Channing Hall, a dainty little auditorium with well equipped stage. Solo numbers filled the first half of the program and operatic excerpts the second, given with costume and action. Frances Sadler's pupils have for a number of years been known as the Studio Club that presents a complete opera at one of the downtown theaters for a week's spring engagement. This year's opera, "The Wizard of the Nile," was given an especially smooth and finished performance. Stage honors were divided among Carabelle Johnson, Isabel Workman, Sara Re Qua Vick, Anita Wesco, David Yost, Elroy H. Ward and Francis J. Sadler, while Frank Workman, as director of orchestra and chorus, achieved admirable results.

Pupils of C. C. Chapel presented in the same hall a tabloid version of "Pirates of Penzance," charming in its production. In a series of spring and summer recitals Harry Waithe Manville presents a large class. Last to be announced were two recitals by Felix Hughes, recently returned from service in the Department of Military Intelligence at Washington. Mr. Hughes's studios have quickly filled with pupils, among them "Jack" Barker, a baritone of much popularity in war time when his singing was a regular feature of concerts all over the State given by the Naval Reserve Band. He is henceforth to be known as John Davidson Barker, of the dignified concert stage.

Also among the Hughes pupils and recently returned from his service with the A. E. F. in France is Allen McQuhae, a Cleveland tenor, whose successful tour of seven weeks last spring with the Minneapolis Orchestra made him widely known throughout the Middle West. Mr.

Hughes's pupils all have a clarity of diction, an ease of stage presence and a fine training in interpretation. A. B.

Spanish Opera Company Restrained from Producing "The Merry Widow"

The opening of the Spanish Opera Company, which was to have taken place at the Cort Theater, New York, on the evening of June 16, has been indefinitely postponed. The management announced a Spanish version of "The Merry Widow," and there was some interest in the matter in view of the success which the piece had had in the vernacular some ten years or so ago, and also as the quality of recent Spanish productions in New York has not been such as to warrant their permanency. It appears, however, that Col. Henry W. Savage, who was responsible for the original production in New York of the Oscar Straus opera, had not been consulted with regard to this revival and so he obtained an injunction prohibiting its performance by the Spanish singers. Further plans of the organization have not been made public.

Davis to Sing at Stadium Concerts

Ernest Davis, the Boston Opera Company tenor, has been engaged for a series of solo and quartet appearances at the Stadium of the College of the City of New York. Mr. Davis sang at these summer night concerts last season and was so successful that his re-engagement came logically.

ALBANY, N. Y.—A musicale and reception to the president, Mrs. George D. Elwell, last week, closed the activities of the Monday Musical Club for the season. Numbers were given by a quartet comprising Lowell D. Kenney, Edgar S. Van Olinda, Leo K. Fox and George D. Elwell, and solo numbers were given by Mrs. Adna W. Risley, contralto; Mrs. E. H. Belcher, soprano, and Mrs. Peter Schmidt, violinist. The accompanists were Mrs. George D. Elwell, Esther D. Keneston and Lydia F. Stevens.

SAN JOSÉ, CAL.—An admirable operetta, "The Romance Rose," written, staged and produced entirely by local talent, was recently given before two large audiences with success. The book and lyrics are by Don W. Richards, and the music is by his wife, Bess Baker Richards. It was produced by the College of the Pacific. The performance was highly commendable. Edith McKindley, in the leading feminine rôle, displayed fine voice; Richard Wright did splendid work in the leading male rôle, and the other rôles were all in capable hands. Howard Hanson arranged and directed the overture, while Mrs. Richards directed the music of the play.

COLUMBUS, OHIO.—The officers of the Saturday Music Club were elected at the meeting held May 24 in Robin's Hall. For 1919-1920 the list is as follows: President, Helen Frances Mohr; vice-president, Bess Coffman; corresponding secretary, Elizabeth Ferguson; recording secretary, Frances Beall, and treasurer, Gertrude Schneider.



MILDRED BRYARS Mezzo-Contralto

Makes Successful New York Debut

PRESS COMMENTS

NEW YORK TELEGRAPH

Mildred Bryars pleased a considerable audience at Aeolian Hall in a song recital which disclosed a well-trained and equipped voice. Her French songs were the most fortuitous and elicited the hearty approval of her hearers. Her operatic excursions were delivered with admirable sincerity and commendable diction. Miss Bryars is of fine presence and evident musical scholarship and derived a substantial success from her fine singing.

NEW YORK TIMES

Mildred Bryars, a matinee debutante, displayed a low voice of good quality in Beethoven's "In questa tomba" and a score of French, Italian and American composers.

NEW YORK TRIBUNE

Her voice is best suited to such music as Beethoven's "In questa tomba" and "Ah, Willow," arranged by Lane Wilson.

NEW YORK MAIL

Mildred Bryars, another very attractive young artist, sang in Aeolian Hall, beginning with Scarlatti, through modern French and Italian composers, to an American group.

NEW YORK EVENING SUN

In the afternoon Mildred Bryars offered the youth of a good, natural voice to an Aeolian audience. The voice is there and of striking quality. Her program had an interesting percentage of modern work, well and wisely chosen.

NEW YORK SUN

Mildred Bryars, mezzo-contralto, gave her first recital here in Aeolian Hall yesterday afternoon. She disclosed a good voice and no little intelligence, with musical feeling.

For Information Address Secretary, 318 West 82nd Street, New York

Give Miss Grable's Pantomime with Music



The Cast of Katharine Lee Grable's Pantomime, "Syrinx," Which Was Given at the Princess Theater, New York, Last Month

ON the afternoons of May 27 and 29, "Syrinx," a pantomime by Katharine Lee Grable, was presented at the Princess Theater, New York, for the benefit of the Social Service Department of the New York Hospital. The pantomime was staged by the author and Evelyn Hubbell, both of the Castle School of Dancing, and proved a notably artistic entertainment. The cast was as follows: *Syrinx*, Dorothy Iselin; *River God*, Constance

Jennings; *Nymphs*, Jane Baldwin and Evelyn Evans; *Jealousy*, Violet Tange-man; *Pan*, Meraud Guinness; *Eros*, Tavis Guinness; *Sorrow*, Emily Schnei-wind; *Longing*, Rosalie Evans; *Night*, Kate Prentice; *Autumn*, Eleanor Iselin; *Winter*, Olive Penniman; *Spring*, Evelyn Evans; *Summer*, Adele Kelley; *Demeter*, Rosalie Evans, and *Music*, Helen Rice. In addition to these there were groups of river nymphs, autumn leaves and attendants of *Demeter*, and "Twilight," "Sunrise" and "The Pageant of Summer Passing By."

Miss Grable's charming conception was greatly enjoyed. To her must go the credit for the admirable music to which the pantomime was given, for she chose it from the works of Brahms, Tschai-kovsky, Saint-Saëns, Rachmaninoff, Drigo, Wolf-Ferrari, Glazounoff and Wormser. It was conducted by C. Raymon Newton. Florence D. Robb gave valuable assistance at the piano.

TELL OF FULL PLANS FOR NEW SYMPHONY

Bodanzky to Have Well-Known Players—Soloists for Five Pairs of Concerts

With the announcement that Artur Bodanzky is to conduct the New Symphony Orchestra next season, applications for membership in the orchestra are being received in great number at the offices of the organization, 25 West Forty-second Street, New York.

"It seems," said S. E. Macmillen, manager of the orchestra, in an interview recently, "that nearly every orchestral player of prominence in America wishes to join the Musicians' New Orchestra Society, from which the players of the New Symphony Orchestra are selected."

"That some of the very best players will be included in the personnel may be gleaned from the following partial list of first instrument players: Concertmaster, Arkady Bourstin; second concertmaster, Alberto Bachman; first viola, Jacob Tuschinsky; first flute, Daniel Marquarre; first clarinet, Henri Le Roy; first horn, Dominick Caputo, and first bassoon, Benjamin Kohon.

"Attilio Marchetti, Fred De Angelis, Robert Sterne, Sebastian Unglada, Charles Wenzel and Rudolf Bauerkeller, who comprise the executive committee of the society, tell me that already applications are on file which, if all were accepted, would far exceed the number to which membership in the society is limited.

Bourstin Made Concertmaster

"For example Mr. Bourstin is our new concertmaster, succeeding Scipione Guidi, who, before the formation of the New Symphony Orchestra, had arranged to join a new chamber-music body. In Mr. Bourstin we have a leader of the very first rank. Reviewers have classed him with the foremost present-day violinists. As a concertmaster he has had much experience. Associated with him will be Mr. Bachman, an orchestral player of wide repute and sound musicianship.

"Henri Le Roy, of whom New York orchestra men say that he has no equal, cabled me yesterday from France to say that he would return to America by Sept. 1 to play first clarinet. The lure of the society seems to have been strong with Mr. Le Roy, as I am told he refused flattering offers from nearly every

orchestra in America in order to play with the New Symphony.

"Mr. Tuschinsky has been definitely selected as first violin. He met with an accident just before the close of our spring season. He is still confined to his bed at the Lenox Hill Hospital with a broken leg, but the surgeons, who were forced to perform several operations, say that he will have recovered within a month."

Five Eminent Soloists

The New Symphony Orchestra, Artur Bodanzky, conductor, with ninety-six members, will have five eminent soloists, Thibaud, Bauer, Rachmaninoff, Novaes and Kreisler.

Mr. Macmillen concluded by emphasizing the fact that the orchestra would have a preliminary rehearsal season of four weeks, in all about thirty rehearsals, before the opening concerts on Oct. 9 and 10.

GOLDMAN AUDIENCES GROW

Concerts at Columbia Draw Enthusiastic Crowds

For the third week of concerts at Columbia University, Edwin Franko Goldman has arranged some entirely new programs, including many numbers that have never before been performed by any band. The New York Military Band has aroused such genuine enthusiasm that it is about to be made a permanent organization. A committee consisting of Mrs. Helen Hartley Jenkins, chairman; Murry Guggenheim, vice-chairman; Marcellus Hartley Dodge, Felix Warburg, Mrs. Daniel Guggenheim, Mrs. Frank B. Rowell, and other prominent and public-spirited citizens, has been formed for the purpose of making these concerts a feature of each summer. Mr. Goldman has selected and trained his men with rare skill and judgment.

Up to the present time there have been more than 75,000 requests for free tickets, and the nightly attendance, which has been 15,000 and more will increase greatly as the season progresses. It becomes necessary each week to provide more chairs, despite the fact that on Friday night, June 6, over 800 people brought their own camp chairs. Automobiles surround the place each night, and the chauffeurs toot their horns after each number by way of applause.

An all-American program will be given on June 20. It will include several interesting novelties.

NEW BRITAIN, CONN.—A concert given here for the benefit of the Armenian war orphans presented A. Chah Mouradian, tenor; Zabelle Panosian, soprano; J. J. Gilbert, flautist; Sidney Rivkin, violinist, and Minni Stratton-Watson, accompanist.

ALBERT STEINERT TO MANAGE FIVE SERIES

Will Again Present Fine Artists in Concerts Before New England Audiences

NEW HAVEN, CONN., June 12.—Albert Steinert, the noted musical manager, has announced the attractions he will offer in concert courses next season. In Providence he will bring forward, on Nov. 2 and 9, Feb. 15, Jan. 11 and Feb. 29, a quartet made up of Alda, Fornia, Martinelli and De Luca, the New York Philharmonic Orchestra with Percy Grainger, Rachmaninoff Matzenauer and Althouse and Kreisler. Extra concerts will be given by Galli-Curci, McCormack (March 28), Heifetz (Dec. 14), and Lazzari and Ganz (Dec. 28).

The regular dates of the Worcester series are Oct. 28, Nov. 26, Jan. 13, March 18 and March 30, when Charles Hackett, the New York Philharmonic with Grainger, Matzenauer and Althouse, Heifetz, and Lazzari and Ganz will be heard. Concerts will also be given by Galli-Curci and McCormack.

The New Haven attractions will be the

quartet, the Philharmonic with Grainger, Kreisler and Rachmaninoff. Special dates will be arranged for Galli-Curci, McCormack and Heifetz.

Springfield will hear the quartet on Oct. 27, the Philharmonic with Grainger on Nov. 8, Kreisler on Jan. 26, Rachmaninoff on Dec. 17, and Braslau and de Gogorza on Jan. 1. It will have the opportunity of listening to Galli-Curci, Heifetz and McCormack as well.

For Bridgeport, Mr. Steinert plans the Philharmonic and Grainger on Nov. 4, and Kreisler, Rachmaninoff, and Braslau and de Gogorza on dates not yet settled. Galli-Curci and McCormack complete the list.

TOPEKA LOSES DEAN BREDIN OF WASHBURN

Conservatory Head Resigns to Join Faculty of Chicago Musical College and Northwestern University

TOPEKA, KAN., June 10.—The resignation of Dean Elias A. Bredin, head of the Washburn College Musical Conservatory, is a keen disappointment to many Topeka music-lovers, who regret his leaving the city, where he has been an inspiration in the development of an appreciation for music. Dean Bredin has accepted a position in the Chicago Musical College, and will also assist the musical faculty of Northwestern University in connection with the annual festival of that institution. In addition, he will be organist and choir director of the First Presbyterian Church of Evanston, Ill.

Dean Bredin came to Washburn last fall from Eureka College of Illinois, where he had been director of music for four years. He had previously served as instructor in organ and voice at the University of Wisconsin. Here in Topeka, he organized the Washburn S. A. T. C. Band, a men's glee club and a women's glee club. Combining these two clubs and employing a number of advanced vocal pupils, Dean Bredin formed a chorus and successfully produced "The Mikado" before two large audiences at the Grand Theater. As a result of his efforts, the enrollment in the music department increased 65 per cent over the previous year. R. Y.

Kramer Program Opens American Series at Witherspoon Studios

The first of a series of recitals of American songs was given at the Witherspoon Studios, New York, on Wednesday afternoon of last week. A program devoted to songs by A. Walter Kramer, enlisting the services of James Price, tenor; Elizabeth Bonner, contralto; John Quine, baritone; Ellen Rumsey, contralto; Walter Greene, baritone, and Dicie Howell, soprano. Each of these singers won cordial applause for their intelligent and vocally gratifying presentation of Mr. Kramer's songs, of which several were redemanded. Those included on the list were: "Come to Me," "We Two," "Of the Robin and the Master," "The Relief," "A Lover's Litany," "Nocturne," "There Is a Garden in Her Face," "Tears," "Swans," "For a Dream's Sake," "Eternal May." The composer accompanied. Afterwards the listeners were treated to several numbers by Mr. Witherspoon, who, though not scheduled to sing, delighted his hearers.

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Atlanta, Ga., Journal, April 26, 1919.

"Mme. Frances Alda sang Mimi as we would always have it sung. To many it seemed that her performance Friday night was even more enjoyable than her Marguerite in 'Faust.' The habit of gilding the lily is always superfluous, however, and words of praise are just that when one speaks of Alda's singing."

Atlanta, Ga., Georgian, April 26, 1919.

"Frances Alda, the lovely wife of the impresario, Gatti-Casazza, was the Mimi of the evening, and she sang the rôle with exquisite delicacy and rare beauty. I have heard nothing in years quite so affecting as her little song before the death scene."

Atlanta, Ga., Constitution, April 26, 1919.

"Mme. Alda's exquisite soprano finds in the rôle of Mimi an opportunity for the use of her higher ranges that suits her to perfection. The richness and fulness of her voice as she soars up the scale is remarkable, and never was there a more wonderful piece of operatic singing than her's last night."

Atlanta, Ga., Journal, April 23, 1919.

"The demands of the rôle of Marguerite are strong, and Frances Alda brought to her performance a surety, steadiness and tranquillity of interpretation, combined with the lyric and pathetic elements of the rôle. Alda is a captivating and winsome Marguerite as well as a tragic one. This can be said in memory of some other great sopranos we have heard in the rôle. In the garden scene, with its sublimated mood and ecstasy of feeling Alda and Martinelli enthralled the audience with their singing. At the close of the second act a graceful compliment was paid Alda in the form of flowers presented to her, showing her great popularity here."

Atlanta, Ga., Constitution, April 23, 1919.

"Mme. Alda was a beautiful golden-haired Marguerite, lovely of voice and deportment. The spinning song she interpreted with exquisite delicacy, and the brilliance of the jewel song, so familiar as to be an acid test, she rendered with a brilliance that won an ovation at the end of the song and again at the end of the act."

Spokane, Wash., Review, April 12, 1919.

"The concert given before a large and enthusiastic house by Mme. Frances Alda last evening must be credited as the most successful the Spokane Symphony Society has sponsored this season."

"After the first few numbers the audience gave itself up unreservedly to enjoyment. The audience recalled the diva, not only after every group but after nearly each song and insisted on encores and repetitions, which were generously given."

"Seldom have audience and singer been so perfectly en rapport. Mme. Alda scored a genuine triumph and for a variety of reasons. She is a beautiful woman and possesses a magnetism and charm which disarm all criticism. She has a voice of unusual range, power, sweetness and richness, the upper notes in particular vibrating like a clarion or with a flutelike pianissimo, and it is extremely plastic and colorful."

"It lends itself to every degree of emotions, from the most passionate to the most tender; can be playful or vigorous, noble or strenuous, as the occasion demands."

"With an instrument of remarkable quality Mme. Alda displays a wonderful intelligence for expression."

Vancouver, B. C., World, April 10, 1919.

"Mme. Alda has the magnetic power of taking her audience to her heart and loving them into subjection. Her rendering of the varied and arduous program was artistic and satisfying from every point of view, each song of the recital revealing new beauties of both voice and interpretation."

Victoria, B. C., Times, April 8, 1919.

"In Mme. Frances Alda is represented all the brilliancy, pleasing personality and finished artistry which lifts a singer from the ranks of the mediocre and places her among the select few—the divas of the musical world."

"From the opening notes of her first group of numbers to the last cadence of her final encore, 'The Years at the Spring,' Mme. Alda was en rapport with her audience and their enthusiasm gradually rose until it culminated in an ovation to the gifted artist."

"Mme. Alda's voice is wonderfully flexible and of wide range. Her lower register has the warmth and roundness of a contralto, while the evenness of scale through the middle reg-



Photo © Underwood & Underwood

ister to the upper tone is smoothly sustained, each note of limpid purity and sweetness."

Seattle, Wash., Post, April 5, 1919.

"To analyze the reasons why Frances Alda is a great singer, why she wins her audience, would be to enter into a profitless psychological discussion and the reasons would still be evasive. Evidently a finished woman of the world, Mme. Alda is just as evidently a great singer. She possesses warmth, sincerity and a powerful voice under splendid control whose tones are as effective in a diminishing *rallentando* as in a fortissimo in *alt.* Also she possesses personality."

Seattle, Wash., Times, April 5, 1919.

"In a program that did not disdain to be semi-popular at times, Mme. Frances Alda, gifted artist and charming woman, rejoiced old friends and won new ones by her singing last night. It was a program that ranged from the two most familiar of Puccini's operatic arias for soprano—'Un Bel di Vaddremo' from 'Madama Butterfly' and 'Vissi D'Arte' from 'La Tosca'—to such lyrics as Aylward's

'Khaki Lad,' and Guion's interesting, and somewhat jazzy arrangement of the old Negro spiritual, 'The Old Ark.'

"Incidentally it was a program in five languages—English, French, Italian, Swedish and Finnish. In other days it doubtless would have had at least one more language, for Mme. Alda also sings German."

"Whatever she sang, opera or semi-popular ballad, Mme. Alda sang it with the sincerity that is one of the outstanding excellences of her art. She sang with dignity always, even in songs of playful mood. She was free of the prima donna mannerisms that mar many programs. Yet she plainly felt and lived her songs much more than some singers of recent memory who have sought to depict musical sentiment by facial expressions and pretty posings. There was delicacy in the pastel colorings she gave Pildor's 'Je Ne Suis Qu'une Bergère,' and in operatic excerpts she soared aloft on pinions of radiant ascendancy."

Portland, Ore., Telegram, April 3, 1919.

"All the good fairies must have attended the christening of Mme. Frances Alda. Otherwise, it would be utterly im-

possible to account for all of the beauty and charm of this golden-voiced soprano, who captivated her audience at the Heilig last night. Mme. Alda is one of the few opera favorites who is equally delightful on the more exacting concert platform."

Portland, Ore., Oregonian, April 3, 1919.

"Golden-voiced and singing with impressive artistry, Mme. Frances Alda, soprano, gives a concert that is a musical treasure."

San Francisco, Cal., Examiner, March 31, 1919.

"Mme. Frances Alda's second recital yesterday afternoon was all that a recital should be—on the one hand, a glorious voice generously pouring forth its richness of tone and color, and on the other a large audience completely under the spell of the singer. There was enthusiasm aplenty at her first appearance and the same prodigality of song, but this time there was nothing lacking in the number of auditors, who seemed as well to be in an especially receptive mood. Her control of tonal volume, exactness of shading and emotional eloquence were admirable."

San Francisco, Cal., Call, March 31, 1919.

"Mme. Frances Alda's final concert here for this season at the Columbia Theater yesterday afternoon was nothing less than a triumph for this truly great singer. It would be difficult to say whether it was enjoyed most by the vast audience that packed the theater or the diva herself, who simply reveled in the outpouring of her magnificent soprano voice."

"Whether singing great operatic numbers, simple ballads or melancholy Russian folk-songs, her superb tones, alike in high, low and middle register, came with a clearness and resonance that sent thrills of ecstasy through the hearts of her hearers."

Oakland, Cal., March 26, 1919.

"Mme. Alda's voice itself is of an astonishing fulness and beauty of calibre, and it is trained to be approximation to perfection such as is found in only a few of today's great singers. It has a sensuous purity of timbre; it is amazingly flexible; its accuracy is marvelous, and it possesses almost perfect pitch. Furthermore, it is a voice of beautiful tonal color, with warm, resonant lower notes and full, lucid high notes. And Mme. Alda knows just what to do with her voice. She is a finished actress and lends her whole body and nature to her singing."

San Francisco, Cal., Chronicle, March 24, 1919.

"Mme. Alda has everything a dramatic singer ought to have. Manner, fervor, fire and a voice whose passage is not confused no matter in what language she sings. English becomes full-voiced, warm and fraught with color. Italian limpid, suave, luscious. The consonantal quality of Swedish melts like their snows in Gotland in July. Her French is so crisp, piquant and clear that even I could understand it."

Pasadena, Cal., Star-News, March 22, 1919.

"From her opening selection, 'Lungi dal caro bene,' to the last note of the long and well-arranged program given last night before a large audience Mme. Frances Alda held the almost breathless attention of the listeners of her beautiful and exquisitely modulated voice, perfect artistry, and charming personality."

Santa Barbara, Cal., Press, March 19, 1919.

"One has much the same pleasure in listening to Mme. Alda that is experienced in hearing the early morning and evening song of birds. There is a joyousness and spontaneity of tonal quality in her voice that is captivating."

Los Angeles, Cal., Press, March 21, 1919.

"Frances Alda, of the Metropolitan, in completely winning the audience that filled Trinity last night, did what but few expected. Her concert was one of the most satisfying events of the season. Her voice is exquisite; soft of excellent timbre, well modulated, beautifully handled and trained, she brings to her audience something totally lacking in many other artists."

Omaha, Nebr., World, March 8, 1919.

"Mme. Alda has a very beautiful voice, which she uses with intelligence and great taste. A program of interesting variety was presented, showing versatility, beautiful tone colorings and effective nuances."

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Women's Glee Club of Syracuse University Ends Its Season with Brilliant Concert

Present Number by Local Composer—Program Features Grainger and Sundelius



The Women's Glee Club of Syracuse University

SYRACUSE, N. Y., June 6.—The final concert of the season was given on the evening of May 26 at the Mizpah Auditorium. It proved to be one of great interest owing to the first appearance here of Percy Grainger, pianist, who received an ovation after his marvelous interpretation of the Liszt Rhapsodie No. 2. The rhythmic sweep of his playing of "Country Gardens" and "Shepherd's Hey," his own compositions, heard also on the Duo-Art Reproducing Piano, was electrifying. It is to be hoped that he may be heard here later in an entire program.

Marie Sundelius, who has been heard here before on several occasions, also made a marked success. Particularly beautiful was her singing of *Micaela's* aria from "Carmen." Her songs were all given with Duo-Art accompaniments, with the exception of encores, in which Mrs. Goldie Andrews Snyder of this city assisted.

This demonstration of the Duo-Art piano proved the value of the instrument both in education and pleasure.

The Women's Glee Club of Syracuse University, under the direction of Prof. Belle Louise Brewster, was heard in Crouse College Hall, Wednesday evening, May 21. Songs by the Glee Club, dances and operatic scenes were on the program. This is the fifth season of the club. The opening number was composed by Harry L. Vibbard of the University, "Nymphs and Shepherds, Pipe and Play." Sung and acted by Loretta Rogers, the number "Phyllis Has Such Charming Graces," the dance of the fairies from "Midsummer Night's Dream," and "Hindu Song," a pantomime by Villa White Hughes, were all delightful. A charming number was "The Flower Duet" from

"Madama Butterfly," given by Marjorie Almy and Gertrude Sheldon. The accompanists were Mrs. Goldie Andrews Snyder and Gertrude Ryder. Among the guests were Chancellor and Mrs. Day, Vice-Chancellor Emeritus and Mrs. Smalley, Mr. and Mrs. William Nottingham, Dean and Mrs. Parker, Dean Richards, Dr. and Mrs. Eaton, Dr. and Mrs. Emens, Dr. and Mrs. Frey, Dr. and Mrs. Tatnall, Prof. Alfred Goodwin, Prof. Irene Sargent, Prof. Katharine Sibley,

Prof. Raymond Wilson, Prof. Laura Van Kuran, Prof. and Mrs. Vibbard, Mrs. K. C. Burnet, Melville Clark, Mr. and Mrs. Charles E. Crouse, Miss Emogene Day, Dr. and Mrs. Honsinger, Miss Elizabeth G. Thorne, and George Van Dusen.

The officers are: Secretary and treasurer, Villa Hughes; manager, Marjorie Almy; assistant manager, Gladys Davey; press representatives, Alida Bassett and Margaret Morris, and librarian, Jeanette Walters.

PEORIA (ILL.) FORCES UNITE IN OPERA

1500 Local Persons Take Part in Production, Supported by Symphony Orchestra

PEORIA, ILL., June 1.—With the production of the opera "Deliverance," the latest effort of William Dodd Chenery, at the Coliseum on May 22, 23 and 24, Peoria has again achieved community opera successfully, the last affair of the kind being "Joseph," staged four years ago. "Deliverance," however, far surpasses any former efforts of the kind here. Given under the auspices of the Fine Arts Bureau, the Associated Musical Interests and the Symphony Orchestra, for the benefit, largely, of the latter, it was astonishingly successful, as evidenced by the full houses at each performance.

More than 1500 persons took part in the production, besides soloists of more than ordinary excellence, and the Symphony Orchestra of forty pieces accompanying. Ulla Rottger Bruning, dramatic soprano, the possessor of an excel-

lent voice and personality and several years of operatic experience, starred as *Queen Esther*; Enid Addison Dickinson, mezzo-soprano, shared honors in her splendid portrayal of *Zeresh*. Lee Bright, dramatic tenor, was a delightful surprise to the audience, and E. C. Heidrich, as the *King*, displayed his baritone voice to excellent advantage.

A chorus of 200 children appeared every night, and to enable a large number of children to receive the benefit of choral training, there were three separate choruses, one for each performance.

In the personnel of the adult chorus were found representatives from all the church choirs of the city, the choral clubs, community centers, stores, factories and mills. For three weeks previous to the presentation of the opera, Mr. Chenery visited many of the marts of business, leading the employees in community music singing of such patriotic songs as were sung at intervals by the entire audience. This feature strongly augmented the community feeling.

The opera "Deliverance" marks a new era for music in Peoria. The various factions which have made up the personnel of the opera and worked for its success have formed an opera association and pledged themselves to the support of and production of operas and pageants at least once a year. Next year the effort will be on a still more magnificent scale, and Mr. Chenery has been engaged to produce "Aida." The present opera chorus is to begin rehearsals immediately after the holidays.

H. M.

Levitzki at Avon, N. J., for the Summer

Mischa Levitzki, the pianist, is now at Avon-by-the-Sea, N. J., where he will remain until his season opens in the fall. It will not be a period entirely devoted to rest, however, as he has in preparation the many programs which will be required for the coming season, a more extensive one than ever before since it will include a tour of California and the Pacific Coast cities, in December, another almost as distant to Texas and the Southwest in February, and one to Canada. The intervening times will be fully occupied between orchestral and recital dates in the East and Middle West. In April he will go to Australia, as already announced.

Frances Ingram Delights Evanstonians

EVANSTON, ILL., June 1.—Frances Ingram, the contralto, closed the Women's Club Blighty Series of entertainments with a delightful recital.

Singing to a crowded house, her strong, richly colored voice and fine interpretative powers created a furore when the program was finished. For the service men in the audience, whose applause was most persistent, Miss Ingram encored songs, which her two years of singing for fighting men showed they enjoyed most.

Tollefsen Trio Returns from Short But Strenuous Tour

The Tollefsen Trio has returned from a short trip in the Middle West after filling engagements at the Matinee Musical Club in Fremont, Ohio; a return engagement at Wooster College, Wooster, Ohio, and at Colgate University, Hamilton, N. Y. As these concerts occurred on successive days it was necessary to do some rapid traveling between Wooster and Hamilton. The Trio left Wooster early in the morning and trolleyed to Cleveland, a distance of fifty-seven miles, arriving at the New York Central Station two minutes before the train for New York was to leave. Arriving at Utica, they found that the last train had left twenty minutes before. Undaunted, they jumped into a jitney and traveled the remaining thirty miles of the journey and gave their concert to an enthusiastic audience of college students. The Tollefsens are to make several records for the Columbia during the summer and will tour the Middle West and South in November and December. Their tour will again be under the management of Winton and Livingston.

Guilbert Sailing for France June 21

Mme. Yvette Guilbert is returning to France for the summer, sailing on the *Espagne* on June 21. She will return to America late in September and in the early fall will open a school devoted to the art of the theatrical and concert stages. It is a project which Mme. Guilbert has had in mind for some time and is the outgrowth of the summer classes so largely attended in the East the past two summers and that conducted in San Francisco last spring. Particulars concerning the school, which will be a permanent institution, located in New York, will be announced shortly. Between terms the French diseuse will make several short tours, going to California again in the spring of 1920. She will also be heard in a series of recitals in New York.

Povla Frijsch Goes Under Catharine Bamman's Management

Povla Frijsch, the distinguished Danish singer, has just come under the direction of Catharine A. Bamman. Miss Bamman announces a series of six New York recitals by this artist. Mme. Frijsch will tour in recital and in conjunction with the various chamber-music attractions under the direction of Miss Bamman. A lengthy tour in conjunction with the Salzedo Harp Ensemble is now nearly closed.

Credit to Mrs. Heberlein for Her Work with Detroit Society

Owing to a misunderstanding, the article which appeared in the May 31 issue of *MUSICAL AMERICA* regarding the Chamber Music Society of Detroit, did not give proper credit to Mrs. Clara Koehler Heberlein for the splendid work she is doing for the society and for the city. Mrs. Heberlein arranges all the concerts in the public schools, plans all the programs presented by the society, and has organized its various trios and quartets. She is one of Detroit's most highly esteemed musicians. M. McD.



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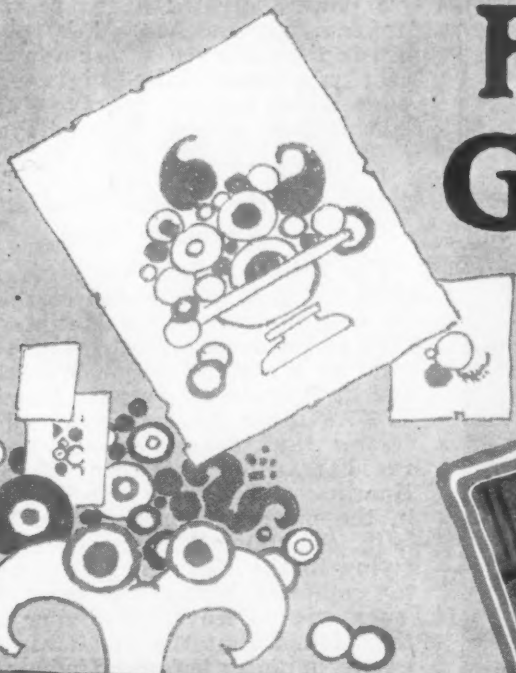
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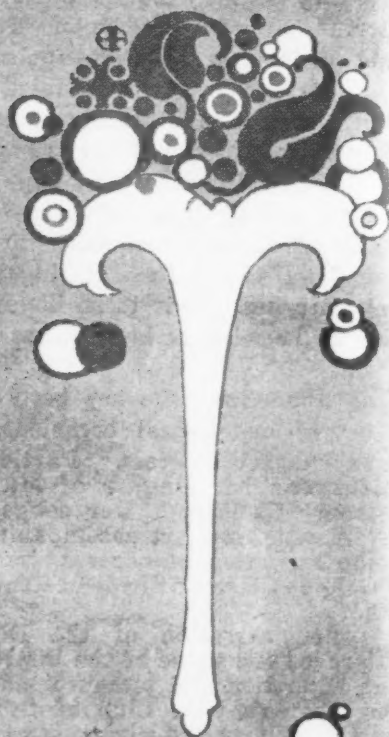


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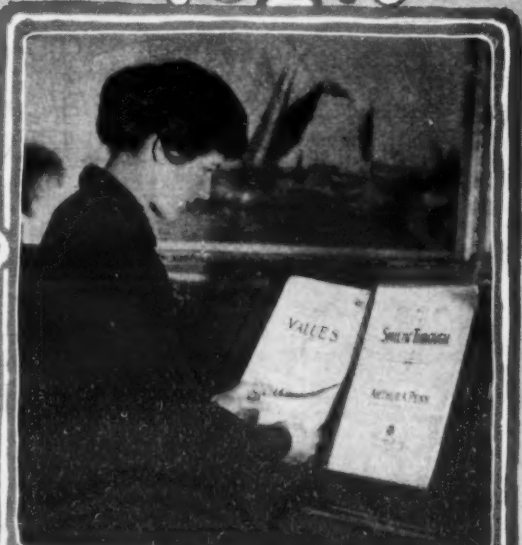
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Tarásova's Versatility Shown By Her Skill with the Pencil



Photo by Illustrated News
Nina Tarásova, the Remarkable Russian Singer of Folksongs, Shown in Her Other Artistic Capacity, Sketching.

THAT very vivid personality that burst upon New York music-lovers late in the closing days of the concert-season, Nina Tarásova, and gave two New York recitals within the short space of a few weeks, is to be a busy concert-artist next season, according to the reports of her managers, Haensel & Jones. Among her dates she has been engaged for the Kinsolving Musicales in Chicago, for the T.

Arthur Smith course in Washington, and an appearance in St. Louis. Miss Tarásova will make ten appearances in New York and the vicinity under the direction of the Van Hugo Musical Bureau, including several at the Hippodrome and at Carnegie Hall, New York.

In the picture the charming Miss Tarásova is seen sketching Lazar S. Samoiloff, the vocal teacher, with whom she has been studying since her arrival in this country.

ADMIT U. S. SOLDIERS TO CONSERVATOIRE COURSES

Lee Pattison and Other Pianists Graduated from Bandmasters' School Now Studying in Paris

A letter recently received from Lieut. Charles Haubiel, writing from Paris, to MUSICAL AMERICA, brings news of the A. E. F. Bandmasters' School at Chaumont.

"The personnel of the second class, for whose final concert my 'Slovak Fantasia' for piano and orchestra was composed, was very unusual, in that it included four professional pianists as well as other musicians of ability. The pianists were Lee Pattison and Harrison Potter of Boston and Mr. Charmbury and myself of New York. So there was never any lack of keyboard performers for the solo or ensemble concerts which were given regularly each Monday night.

"At the conclusion of the course I could have returned home, but decided instead to go to Paris for a few months, since my regiment had returned while I was at school. At Paris I meant to observe and study French music, French artists and French concert-goers at first hand. Lieutenant Charmbury and Lieutenant Pattison decided to do likewise; so we are all here now working up our programs for next season, attending con-

certs and opera, and doing some work with M. Philipp of the Conservatoire. Though the Conservatoire is a government-supported institution—there is no charge for tuition—and regularly open only to French students who have sufficient ability to qualify, the classes have been opened to us, not only in piano with Cortot and Philipp but in counterpoint and instrumentation with Cousard and Vidal. The work done there is interesting and of a high order. Some of the piano students are extremely talented. A very cordial welcome has been extended to us here in Paris by the artists, musicians and teachers we have met.

"Last Sunday (May 11) I played a few solos, among them Liszt's 'Tarentelle' and my own 'Pastorale,' at a musicale given by Marcelle Saret, a singing teacher who has a high soprano voice of considerable beauty. Mlle. Saret sang several modern French songs and a Rameau aria."

"STUDENTS' WEEK" IN VICTORIA

Recitals by Pupils of Private Teachers and Institutions Rule Calendar

VICTORIA, B. C., June 2.—Students' Week would be an apt title for the past week's music events here. No less than four student recitals were given, and all to large and appreciative audiences. Perhaps the most popular was the program given by sixteen students, representing fifteen of Victoria's music teachers, in the Hotel Empress ballroom. This event is annual and is arranged by the Ladies' Musical Club.

Those who took part were: Doris Hicks, student of Miss Tobin; Allan Sanburn, student of Miss Saunders; Jack Puntin, boy soprano, student of Kate Webb; Kathleen Halley, student of Miss Williams, St. George's School; Oliver Middleton, student of Maude Scruby; Ruth Curtis, student of Mrs. B. J. H. Boulton; Nora Pownall, student of Miss Barton, St. Margaret's School; May Johnston, student of Eva Nart; Dorothy Francis, student of Miss Shrapnel; Dora Rogers, student of Mrs. Semple; Lawrence Mallek, student of Malcolm Moore; Violetta Clerio, student of Oliver R. Stout; Margaret Fawcett, student of Mrs. MacGovern; Leta Cody, student of Mrs. Bennett-Brock; Margaret Sturrock and Harold Bassett, students of Mrs. E. C. T. Foote, and May Mitchell, student the British Columbia Academy

of Music. The accompaniments were played by Mme. Webb, Maude Scruby, Charlotte Foote and Lotus Griffiths.

The Stainer sacred cantata, "The Daughter of Jairus," was given in St. John's Church (Anglican), June 1, with Jennings Burnett at the organ.

The Canadian Conservatory of Music, an institution just organized here, gave a program of twenty-seven numbers recently. An orchestra composed of students of the conservatory, under Prof. J. C. Johnston, played several numbers.

Particularly happy was the program given by Miss McGregor's vocal class in the British Columbia Academy of Music to mark the closing of the season of the Y. W. C. A. gymnasium class. Those taking part were Jessie Smith, A. T. C. M.; Dorothy Dorrell, Miss Macdonald, Miss Watson, Miss MacLennan, Miss Muir, Miss Wright, Mr. Lee and Mr. Harper. Mrs. Ogilvie accompanied the students and contributed two piano solos.

J. E. Watson, organist of Christ Church Cathedral, on behalf of the newly organized Anglican Young People's Association, arranged an interesting musical program. Besides contributing to the program, Dr. Watson acted as accompanist. Mrs. Gideon Hicks, Norah Southwell and T. Dooley sang most acceptably.

By that active local organization, the local Council of Women, an unusually attractive program of music was given in the Hotel Empress ballroom. Several artist students of the British Columbia Academy of Music took part. Mrs. Macdonald Fahey, who arranged the concert, sang four numbers, and the other assisting artist was Maude Scruby, who contributed 'cello solos. G. A. D.

Announce Engagement of Artists for Liten's Répertoire Season

Carlo Liten, the Belgian tragedian, who has already made known his intention of giving a season of repertoire at the Lenox Little Theater, New York, beginning in December, has announced the engagement of the following artists as members of his company: Yvonne Garrick of the Comédie Française, Paris, and already well known in New York on account of past appearances with the companies of the Théâtre Français and the Théâtre du Vieux Colombier; Marguerite Sovret, of the Théâtre du Louvre, Paris; Beatrice de Haultoir, who has given recitals of monologues in New York; Mme. Frank Pavey; Marjorie Patterson, whose performance in the Winthrop Ames production of "L'Enfant Prodigue" a few seasons ago is well remembered; Leon Rennay, baritone, known here as a singer of French songs but who has had stage experience abroad, and Paul Leyssac, French-Canadian poet and actor, who has been seen in New York. It is said that the subscriptions already received guarantee a successful season financially. The designs for the scenery are now being prepared by Ruth Brenner, who has much experience in the West and has recently opened a studio in New York.

Maud Powell Triumphs at Denver Concert

DENVER, June 5.—Maud Powell, the violinist, was presented in concert at the Auditorium on Tuesday evening by the Press Club. She had the assistance of Sonya Mitchell, piano soloist, and Axel Skjerne, accompanist, and as usual her recital was a great success. The program, which opened with the *Allegro* from the Wieniawski Concerto in D Minor, included also Lekeu Sonata in G Major, Miss Powell's own arrangement of Palmgren's "May Night in Finland," a Vieuxtemps Polonaise, the "Chanson Indoue" of Rimsky-Korsakoff, and the Bazzini "Ronde des Lutins" for violin; for piano, a Rhapsodie by Dohnanyi, the Debussy "Gollywog's Cakewalk," Debussy's "Berceuse Héroïque," Nemerowsky's "Alla Mazurka," and the Liszt Rhapsodie No. 12.

Pupils of Ella S. Robinson Give Piano Recital in Watertown, N. Y.

WATERTOWN, N. Y., June 4.—The piano pupils of Ella S. Robinson gave a recital at the First Presbyterian Church last evening, assisted by Clarence A. Meeker, baritone. They were Catherine Boyer, Frances Smith, Louise Meeker, Mary Rice, Agnes Lansing, Grace Gamble, Elizabeth Stebbins, Betsy Tilden, Mary Louise Shriver, Helen C. Hanson, Ida Harroun Katherine Seymour, Nat Wardwell, Katherine Stebbins, Frances Stevens, Sylvia Boyer, Alice Matson and Esther Ormsby. Their playing was praiseworthy and did Miss Robinson great credit. Mr. Meeker was heard to advantage in songs by Hahn, Shield and Blumenthal.

CALL IN ARTISTS TO AID AT CHEHALIS FESTIVAL

Concerts, with Local Bands Playing and Community Singing, Make Up the Program

CHEHALIS, WASH., June 2.—When Gus L. Thacker's Chehalis Concert Band struck up May 22 in the center of Chehalis it may be said that the second annual music festival began. The business houses closed up that afternoon and everybody went to the center, gathered round the bandstand and later took part



Photo by Bushnell
Ferdinand Dunkley

in a community sing led by G. Bernard Chichester. The Chehalis Choral Society, which is headed by Edna McKee, music supervisor of the public schools, is the prime mover in this festival, and backed by a live commercial club puts over a two-day program that is an example for other communities to follow. Soloists are brought from Portland, Tacoma and Seattle. Three concert programs were by the Choral Society, assisted by G. Bernard Chichester and Frederick Weiderrecht of Seattle, John Claire Monteith and Albert Creitz of Portland, Ida May Cook of Chicago and Gladys Moug, soprano, of Chehalis.

Mr. Creitz, violinist, made a decided impression with his skilful playing at the first evening concert. He has a supple bow-arm and facile technique, even though his intonation is occasionally faulty.

Mr. Monteith gave evidence of a fine conception of program building. His singing at these concerts was marked by fine diction and intelligent interpretation. Miss Cook, pianist, proved delightful, and her selections were thoroughly enjoyed. Mr. Weiderrecht, tenor, was well received in his two groups; particularly interesting was the song, "Looking Seaward," by Kamamalu. This song is out of the beaten track, and Mr. Weiderrecht sang it well.

Mr. Dunkley made the motion-picture organ speak a new language; Sibelius's "Finlandia" must have made this instrument feel queer.

One of the enjoyable features of the program was the singing of the high school chorus under the leadership of Miss McKee. They gave Gounod's "Holy, Holy, Lord," and the bridal chorus from the "Rose Maiden." Mr. Chichester proved himself distinguished as not only a leader of community singing but a dramatic reader.

The festival was well patronized. The chorus numbers about forty voices and gives a series of concerts throughout the year. Besides Miss McKee as president, the officers include Sara J. Bushnell, vice-president; Eva Hager, secretary-treasurer; Josephine Archambeau, librarian, and Florence Fah, assistant librarian.

Spaeth Resigns as Army Song Leader, Joins "Times" Staff

Sigmund Spaeth, formerly music editor of the New York *Evening Mail*, has completed his term of service as military and industrial song leader for the Y. M. C. A., and is now a member of the editorial staff of the New York *Times*. His war work was carried on chiefly at Bayonne, N. J., where he had charge of all musical activities in the industrial plants, as well as among the soldiers quartered there and the sailors stationed at the Fuel Dock or stopping at Constable Hook for coal. Mr. Spaeth has been active in the direction of the new Neighborhood Music Clubs sponsored by the Y. M. C. A. and Y. W. C. A., and has also devoted much time to the translation of song texts.

From Old Japan

By

Mary Turner Salter—1.25

The peculiar fascination emanating from the far East is very apparent in these typically Japanese Songs. They are light in the sense that there is daintiness, delicacy of color and a certain buoyancy of development, yet there is seriousness of purpose in the accompaniments which instantly suggest what is intended—the various phases of the subtle Japanese character.

The six songs are sure to be most welcome to the artist who enjoys something that is different, but which conveys no hint of the eccentric.

Clayton F. Summy Co.
Publishers

64 E. Van Buren St., Chicago

To You—Charles T. Ferry, 50c. (2 keys)
Unaffectedly simple, but a song that will linger in the memory.

MAGDELEINE BRARD

RETURNS TO AMERICA NEXT SEASON

UNDER THE AUSPICES OF THE MINISTERE DES BEAUX ARTS

"She does not need to be called 'Wonderful for her age,' she is wonderful at any age."—New York Evening Post.



Photo by Marcia Stein

Mere "prodigies" do not play the Allegro Scherzando of this Saint Saens Concerto with *wrists of steel and a touch of silken velvet* as young Magdeleine Brard played it. The grand tones are there, *the dazzling finger technique* is never wanting, and the big, bold inspirational thoughts are hovering, if they are not actually alighting, above the tossing, curly, black-haired head of this astonishing daughter of France.—NEW YORK TELEGRAPH.

Mlle. Brard was marvelous last evening, and the audience was electrified. She played with an indescribable brilliancy, and freshness, giving each phrase all the singing tone possible. Her youth was forgotten and the audience repeated the ovation of the evening before with even greater force and enthusiasm. What glory for France and what a disciple for Cortot!—LA PATRIE, Montreal, Can.

This young artist possesses one of the most unusual pianistic talents which has revealed itself to American audiences in recent years.—NEW YORK TRIBUNE.

Her playing was astonishingly mature, for all her fifteen years, and in the Liszt Rhapsody, *her fund of technique was prodigious.*—NEW YORK EVENING SUN.

She played the Saint Saens Second Concerto with fine finesse and facility of an adult artist, and was rapturously applauded and many times recalled.—NEW YORK HERALD.

Mlle. Brard's technique, her interpretative skill, and the power and beauty of her tone are such that *one is irresistibly tempted to indulge in superlatives* in an effort to describe the impression she created. *Her audience was at once thrilled and amazed, and accorded her a tremendous ovation.*—ROCHESTER TIMES-UNION.

If Magdeleine Brard is not one of the greatest pianists of the twentieth century all signs will fail. Already she is a genius—not a phenomenon, thank fortune, for there is nothing forced, nothing stilted, nothing immature about her music. Her playing is like a beautiful song. You say, "The child is a musician," and you say it with as much reverence as though she were forty instead of fifteen years old.—SYRACUSE HERALD.

THE FRENCH-AMERICAN SOCIETY FOR MUSICAL ART
CENTURY THEATRE BUILDING, NEW YORK

The Need of Organization to Oppose the Calvinistic Attitude to Music, Drama and the Arts

HENRY THEOPHILUS FINCK, the erudite and amiable musical critic of the New York *Evening Post*, in last week's Saturday issue of his paper, appears to side with those who read with an incredulous smile the statements that I have made, to the effect that back of the Prohibition movement are men of the highest standing, multi-millionaires, who are extreme Calvinists, who are firmly persuaded that existing educational forces cannot solve the problems in our industrial and social life, and consequently that it is their duty, considering their large interests and responsibilities, to aid in the enactment and in the enforcement of drastic legislation.

I furthermore stated that such legislation included not only bone-dry prohibition but the abolition of the manufacture and sale of tobacco in any form, that these men had gone so far as to start a propaganda against the use of tea and coffee as containing deleterious poisons, and I also said that these men, with a large church influence to back them, while not opposed to music and drama, as such, were firmly convinced that music halls, theaters, opera houses, as they are conducted to-day, exercise an immoral influence and are run on lines which involve the degradation of women. Together with this I also stated my conviction that these men of power and wealth were earnestly working, with a very large support from the churches and general public, to bring about a Calvinistic Sabbath, such indeed as already exists in a number of states.

If Mr. Finck, who, as I said, seems inclined to treat what I had written with incredulity, had just waited a few hours, he would have found an entire page devoted to this subject in the Sunday edition of the New York *American*, which contained a long interview with Prof. Frederick W. Roman, head of the Department of Economics at Syracuse University, a writer, a lecturer, and unquestionably a man of the highest standing. Prof. Roman's views carry additional weight for the reason that it is well known that Syracuse University has been the pet institution of learning of what is called "the Standard Oil interests." In fact, the principal part of the benefactions and support given Syracuse comes from the men associated with the Standard Oil and the multi-millionaires who work with them.

In the course of the interview with Prof. Roman, I find these words: "This is far from being a laughing matter, as I notice many of the newspapers seem to regard it. Instead of a joke, it is really a serious economic problem."

The article in the New York *American* goes on to state as follows:

"Dr. Roman then revealed the very interesting information that powerful interests, commonly known as 'big business,' are back of the anti-nicotine campaign which is being organized throughout the United States on the heels of the Prohibition crusade. These same interests will, according to Dr. Roman, at the close of the drive to make America tobaccoless, vigorously attack tea and coffee. Big business concerns have, said Prof. Roman, an agreement among themselves on the tobacco question. Some of the most powerful and important bankers in the United States are lending not only their moral but their financial support to the drive to kill nicotine. One of the reasons for the action of these great financial interests is the desire to secure greater efficiency among their employees. These big corporations, which are backing the campaign, realize that the highest degree of efficiency means better workmanship in the mills and factories, and that employees work better who have not had a drink. The same thing applies to the man who smokes. If ten thousand employees stop five or ten times during the day to light cigarettes, the loss of time counts up. If these employers can put tobacco beyond the reach of the employees, it is an economic advantage."

As a further evidence of the attitude of these multi-millionaires, let me say that if Mr. Finck can reach a certain multi-millionaire, prominent musically, he might perhaps induce him to tell what John D. Rockefeller said, when this gentleman visited him with the purpose of interesting Mr. Rockefeller in the Century Opera scheme, when it was first started.

If Mr. Finck reads the papers, as I presume he does, has he not noticed the recent attacks on the drama, musical performances, made by prominent ministers? Has he not noticed the strong movement made at the General Assembly of the Presbyterian Church in St. Louis, representing a very large and powerful body in this country, which adopted motions unqualifiedly condemning the legalization of Sunday baseball, motion pictures and musical performances? Has he not noticed that at this convention the Sunday newspapers were condemned? That colleges were urged to eliminate recitations on Monday morning, to relieve students of the necessity of studying on Sunday? That they also emphatically disapproved of any secular use of the Sabbath, of all games and sports, of all unnecessary traveling and excursions?

And finally, did Mr. Finck not notice the admission by Mr. John D. Rockefeller, Jr., of a single subscription of nearly half a million to those who are engaged in the crusade for Prohibition and the abolition of the use

of tobacco? Has he not followed the addresses made at the conventions and meetings of other strong Protestant organizations? Has he not noticed the new organization entitled "The Allied Citizens of America," which, as William H. Anderson, the Secretary of the Anti-Saloon movement, has publicly stated is "to promote morality and civic welfare"? Has he not noticed that prominent clergymen for some time past have been laying social vice to the drama?

It is precisely the inaction and indifference of those who, like Mr. Finck, meet such matters with a smile of incredulity, which has enabled the extreme Prohibitionists to put through the Bone Dry Prohibition law which they have, although the majority sentiment of the country seems to be in favor of the use of beer and light wines but against the continuance of the use of whiskey and the other strong liquors. Let me add that it is my conviction that the great majority of our people are a unit in desiring the death of the saloon as—naturally with some exceptions—it is run to-day in this country. The saloon has undoubtedly become a stench in the nostrils of people of intelligence and culture, but this, certainly with a very large number, does not mean that a working man should not be permitted to have a glass of beer or wine in his home or in some decent place where he eats a meal.

One thing, however, is certain. Laugh at it as you may, smile at it as you may, some of the biggest men in the United States to-day are working persistently, consistently, with a tremendous organization of sincere church people and reformers, to bring about what they believe is a regeneration of society. Their plan includes the closing of places that administer to the baser instincts of man, to the lusts of the flesh, as they call it, and while they will admit that good music of itself is not deleterious, they will insist that the manner in which musical and dramatic performances are given to-day, leads to the moral degradation, particularly of women.

To dismiss the men who are behind this movement with a sneer or a jeer as fanatics, radicals, impossibles, to attempt to ignore their propaganda, would be a mistake of a most serious character. The entire force of the Protestant Church is practically enlisted in this cause; a very large number of physicians is with them; the great Sunday school element is with them, and a very large proportion of business men, particularly employers of labor. The propaganda is being pressed forward on moral, social and industrial grounds.

There is, however, a further viewpoint in the matter to which I desire to call attention, and that viewpoint is held by many sincere men of education. And it is to the effect that the German people to-day, and particularly during the war period, are a conspicuous instance to show that a nation may have reached a high point of musical, artistic and scientific knowledge, and yet at the same time be devoted to the grossest materialism and the moment the bars are let down by a great war, be proven to be without honor, self-respect, certainly without respect for womanhood, for maternity, and even brutal and bestial in the face of childhood. If, as these men hold, music and the arts have a refining influence, why have they not had that influence on the Huns? And they go further and will refer you to the times of the ancient Greeks, when art, sculpture, oratory, reached so high a point as to serve as models for all time, and tell you that nevertheless the Greeks were steeped in a moral degradation too awful to be described without affronting one's sense of decency.

The moral of it all is that it is squarely to-day up to those who love music, the arts, sculpture, literature, the drama, not merely to get together and hold together in such an organization as the Alliance, but to prove by their lives, their actions, and above all by their influence, that the whole standpoint of Calvinism with regard to the cultural influences is wrong, unjustified, and can only in the end lead to that hypocritical attitude which was summed up recently by a wit, who said of the legislators in our state and national capitals, that they "think wet, eat, drink and sleep wet, but vote dry."

John C. Freund

President The Musical Alliance of the U. S.

Considers the Fee a Very Small Contribution

Enclosed please find one dollar for dues in the Alliance, which sum is a very small contribution indeed, considering the great amount of good the organization is doing. WILLIAM F. HAPPICH, Philadelphia, Pa., June 6, 1919.

Easy to Get Members for The Alliance

Enclosed find one dollar for subscription to the Musical Alliance for L. C. Austin, Director of Music at West Tennessee Normal School. I find it a very easy thing to secure members for the

Alliance and subscribers to MUSICAL AMERICA since Mr. Freund's visit to Memphis. He cleared the atmosphere musically and everything has an upward tendency. SUSAN B. WALKER, Memphis, Tenn., June 6, 1919.

Doing Things for the Good of Music

Enclosed find order for one dollar for renewal of membership in the Musical Alliance. I am very glad to belong to an organization which is doing things for the good of music in our country. EFFIE E. HARMON, Supervisor of Music, South Bend, Ind., June 11, 1919.

BID FAREWELL TO SPANISH PIANIST, EMILIA QUINTERO

Mme. Chollet, Madriguera, Diaz and Denton Heard as Assisting Artists

A DISTINGUISHED company gathered to bid farewell to Emilia Quintero, the Spanish pianist, at her final evening musicale given on June 5 before her return to Madrid. The assisting artists were Renée Chollet, soprano; Paquita Madriguera, pianist, and Enrique Madriguera, violinist. Besides an evening rich in musical delights the occasion resolved itself into one of tribute for one of the best loved pianists of Spain.

Presenting, perhaps advisedly, the ever-loved old familiars, Mme. Quintero revealed in her playing an artistic dignity, a certain majestic force telling of a rich musical life of vital artistic experiences. The "Moonlight" Sonata of Beethoven, the Third Ballade, Nocturne and Valse of Chopin and several encores were all done with a treaded measure of reverent understanding. Mme. Chollet, a soprano, possessed of much dramatic force and admirable control, offered "L'Addio" from "Bohème" and Leroux's "Le Nil," as well as several encores which were demanded by the audience after her admirable numbers. The second pianist of the evening was Paquita Madriguera. For the second time this season the young pianist has shown the delicate, subtle art that is hers. No other young pianist has been able so to transmit the fragrance of Spain, the beauties of its colors into her music; "Danza Espagnola" by Granados, "Triana" and "Seguidillas" by Albeniz were delicious moments of vivid splendor.

One of the many surprises of the evening was the playing of Enrique Madriguera, the violinist, and brother of the pianist, also an Auer pupil. Younger than the other disciples of the master, Mr. Madriguera already possesses that melting flexibility of technique, that absolute ease and control over the mechanics of his art. In this boy, the latest comer to the legion of the younger artists, there is a new spirit; the Russian mysticism of the other of Auer's pupils is here transformed into a sheer love of tonal and melodic beauty; he has brought the mellowness of his native Catalonia into his violin work, as his sister has into her piano. His numbers were the Dvorak-Kreisler "Slavonic Dance," the Lalo Serenade, and the Allegro by Saint-Saëns, finding him ever competent whether in the harmonics of the first or the melody and intricacies of the other two. New York, it is said, is to make his acquaintance next year; certainly he will be counted another of Auer's achievements.



Emilia Quintero, Pioneer Spanish Pianist

Although this was the entire scheduled program, the evening's delights did not here end. Mme. Quintero discovered among the audience several of her friends, including Rafael Diaz, the Metropolitan tenor, and Oliver Denton, the pianist, who on being requested, graciously consented to add their tribute to Mme. Quintero's farewell. M. Diaz in his massive tenor voice, with his understanding art, gave an air from "Romeo and Juliet," "Tes Yeux" of Massenet, "La Partida," a number so appropriate and done exquisitely. He also consented to give Massenet's Elegie to Mr. Denton's accompaniment, and finally ended up by singing "Sylvia," by Mrs. Minnie Hirst, who was among the guests and shared the honors. Mr. Denton would not be outdone in his tributes to Mme. Quintero, so with his finished technique he gave the Barcarolle of Rubinstein.

Among the other guests of the evening were Teresita Carreño, daughter of Mme. Carreño, said to equal her mother as a pianist; M. Tagliapietra, husband of the late Mme. Carreño; Hertha Harmon, Vera Netta and Mr. and Mrs. Zanco Prima, all musicians.

Mme. Quintero was one of the pioneer pianists of Spain and a favorite in her country. She was born in La Corunna, Spain, and studied at the Royal National Conservatory. She has been soloist with most of the Philharmonic societies in Europe and was a favorite in the Spanish court. She is now returning to her home in Madrid after eight years in this country. F. R. G.

Engages Levitzki for Date During His 1920-21 Season

As a further evidence of the demand which exists for the services of Mischa Levitzki, Daniel Mayer, the pianist's manager, has reported that he is already

booking him for the season of 1920-21. The first recital contracted for is with Mrs. Jason Walker of Memphis, Tenn., manager of a series presenting pianists only. She had hoped to get Levitzki for the present season, but on account of his tour of Australia, which is to open in April, 1920, his time in America is limited and a mutually agreeable date could not be arranged. To make sure of having the artist the season following Mrs. Walker has already engaged him. Levitzki will be heard in the South during the coming season, for he has been engaged for a recital at Ward-Belmont College, Nashville, Tenn., in February. He played the last engagement of his long and active 1918-19 season at Cleveland on June 2, when he appeared under the direction of Mrs. Adella Hughes at the Cleveland Country Club with the Cleveland String Quartet. Mrs. Hughes engaged Levitzki during his first season, and he created such a sensation then, playing with the Chicago Symphony Orchestra, that she has had him every year since. For next season she has engaged him for three dates with the Cleveland Orchestra, of which she is manager.

Lillian Sherwood-Newkirk Gives Recitals in Connecticut

NORWALK, CONN., June 5.—Lillian Sherwood-Newkirk, the New York vocal teacher, presented a number of artist-pupils in recital, assisted by Annie Louise David, harpist, and Harry O. Hirt, at the piano, in the Parish House, on the evenings of June 2 and 3. The concerts were given for the benefit of the Norwalk Congregational Church Building Fund, and brought forth singers of unusual talent and vocal attainments, reflecting deserved credit upon their training received from Mrs. Newkirk. The soloists included Mrs. Alexis Godillot, Isabel Slauson, Mrs. Robert Millard, Mrs. J. F. Snaveley, Alice Gott, Freda Williams, Mrs. Forrest Case, Grace Burnes, Harry Sterling, Grace Paxson, Lucy Redfield and Mildred Davis.

New Songs Rival Old Irish Favorites at Concerts

In a series of concerts for the benefit of the Irish Dramatic and Musical Society, John O'Malley, the Irish tenor, has been singing Victor Herbert's "Molly" and Vanderpool's "An Exchange." These songs have met with the same success in these concerts as the familiar Irish songs, "Mother Machree" and "Where the River Shannon Flows."

Harold Henry Among First Pianists to Champion MacDowell's Music

WHEN Harold Henry plays the D Minor Concerto of MacDowell at the biennial convention of the National Federation of Musical Clubs, to be held at Peterborough, N. H. June 29-July 6, it will be his second performance of this concerto in the town that is associated so closely with the name of Edward MacDowell, Mr. Henry having played it there during the MacDowell Festival of 1913.

It is particularly fitting that this representative American pianist should have been chosen to play at this convention this noble work—an American's contribution to the comparatively short list of great piano concertos. Not only has Harold Henry won notable successes by his playing of the D Minor Concerto, but he has long been conspicuous for his devotion to the music of the American master and for his distinguished playing of it. Long before these works were given the prominence that they are now justly enjoying, at a time when, besides himself, not more than two or three pianists of note played them, Mr. Henry, keenly alive to their beauty as well as to their effectiveness as concert numbers,

NEW MANAGEMENT IN COLORADO SPRINGS EVENT

Chamber of Commerce Sponsors Concert of French Band—Program of Russian and Spanish Music

COLORADO SPRINGS, COLO. June 5.—The season's final concert of note by visiting artists was that given by the French Army Band under the auspices of the Chamber of Commerce. The distinguished character of this group of musicians led the local commercial body to accede to the solicitation that it stand sponsor for the affair—its first venture in the field of musical management. The large proceeds, which went to French war charities, were augmented by \$500 through the sale by Red Cross workers of a special souvenir medal.

The superb artistry of this band is now so widely known through its nationwide tours that comment on its merits at this time is not necessary. Every number, including those by the violin soloist, M. A. Debrulle, and the piano soloist M. G. Truc, was received with keenest delight.

That a students' recital with an admission charge should attract an audience of more than a thousand seems a bit out of the usual run of things, but such must be recorded of Edwin Dietrich's annual violin concert at the Burns Theater on April 25. The reason, undoubtedly, is to be found in the exceptional quality of this teacher's instruction and as a tribute to his service in the cause of more and better music in this community. The atmosphere of these annual programs is of the most delightful intimacy and informality.

At the latest meeting of the American Music Society, in which modern Russian and Spanish music was presented, the performers were Mrs. E. E. Taliaferro, soprano; Adolph Boch, violinist; Mrs. Frederick A. Faust, pianist; Miss Anderson and Miss Hegener in a two-piano number; Mrs. George Hemus and Paul McConnell, accompanists, and a double quartet. T. M. F.

BRADFORD, PA.—A "twilight musicale" was given by pupils of Isabel Stewart-North at her home here recently. Those who took part were Reva Dana, Gertrude Carmody, Frances Manning, Elizabeth Howe, Elizabeth Kennedy and Bertha Cohn, pianists, and Dorothy Larson, Miss Dana, Mrs. A. M. Mathews and Mrs. Harry Heppinger, vocalists. Mrs. North acted as accompanist in the vocal numbers.

placed at least one MacDowell number on each of his programs.

Despite his championship of the MacDowell music, and his admiration for it, Mr. Henry must not be mistaken for a "one composer" pianist. His programs are evidences of the comprehensiveness of his taste, and his many successes in music of the most diverse styles attest his versatility.

Samuel Gardner's "Canebrake" at Columbia University Concerts

Samuel Gardner, violinist and composer, will conduct his own composition, University concert of Edward Franko Goldman's Band on July 20. This composition, which has become known by audiences all over the country, is being prepared for different arrangements, including orchestra, band and smaller combinations.

Arthur Hammerstein Weds

Arthur Hammerstein, son of Oscar Hammerstein, was married on June 9 to Claire Nagle, of the "Tumble In" company, now playing at the Selwyn Theater, New York.



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GABRIELLA BESANZONI

MEZZO-SOPRANO—CONTRALTO

will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

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Lada to Delineate Indian Dances for Federated Clubs at Peterborough, N. H.

Skilton's "Two Indian Dances" Chosen for Presentation—Second Appearance for the Dancer at Peterborough and Also Second Time She Has Delineated American Music for the Federated Clubs—Arthur Nevin's "Mother Goose" Melodies Will Also Be Feature of Lada's Program.

A NOVELTY which is distinctly American, both in its origin and manner of presentation, will be greeted by the members of the National Federation of Music Clubs when they hold their biennial meeting at Peterborough, N. H., during August.

The former home of the foremost American composer, the late Edward MacDowell, is a fitting place in which to present choreographic delineations of Indian music, and this was one of the reasons which actuated Lada, the noted young American dancer, in selecting the "Two Indian Dances" by Charles Skilton for their initial presentation, in dance form, before the federation members.

"I have always wanted to give a delineation of Indian music," said the youthful dancer, who is one of the foremost exponents of the new school of choreographic art. "But it was not until the members of the Zoellner Quartet played for me Mr. Skilton's Indian Dances that I found music which supplied the ideal background. The Indian themes which he employed are especially lovely, and lend themselves admirably to the plastic delineation that seeks to free itself of form and rule to follow the rhythmic laws of music."

There will be other novelties presented by this interesting young dancer, who is studying the field of American music closely in order that she may give it delineation in the dance. One of the most unusual will be her presentation of Arthur Nevin's "Mother Goose" melodies, which Lada will dance for the children's



On Left: Lada, American Dancer, in One of Skilton's Indian Dances. On Right: Lada and Mrs. Edward MacDowell, Discussing the Dances in Which the Former Will Appear at Peterborough

program that is to be one of the features of this year's biennial.

For the special MacDowell program, Lada is planning to give the "Danse Andalouse," a number which is a special favorite of Mrs. MacDowell's. The latter, by the way, has been deeply interested in Lada's work ever since the young dancer appeared at the last Peterborough festival.

This will be Lada's second appearance before the National Federation of Music Clubs, as she was one of the chief fea-

tures of interest at the Birmingham meeting, when she portrayed the beautiful "Pan and the Star" of Edward Burlingame Hill. It will also be her second appearance at Peterborough, as both the federation and heads and the leaders in the MacDowell Memorial have been quick to recognize the art of and are keenly interested in the work of this leading American exponent of the new school of dancing.

FRANCIS MACMILLEN CITED

Violinist, Who Is Lieutenant in A. E. F., Is Honored for Notable Service

Lieut. Francis Macmillen, the American violinist, was cited last week by General Pershing for "particularly meritorious and conspicuous service." The information reached America in the form of a cablegram from Paris.

Lieut. Macmillen enlisted in the American army immediately on the entrance of the United States into the war. He was commissioned a second lieutenant and assigned to the Corps of Interpreters. He speaks five languages.

The violinist has been in France for more than eighteen months and his duties have taken him to nearly every important point on the western front. At the time of the signing of the armistice he was sent to Marseilles in the capacity of assistant provost marshal, being promoted to the rank of a first lieutenant. More recently he offered his services to the committee in charge of the entertainment of the soldiers and has been playing for them extensively. In addition he was permitted to make several tours of the important cities of France and along the Riviera.

Although he has been expected in America soon, a communication from the State Department in Washington received in New York, conveys the information that application has been made for a passport for Lieut. Macmillen which, if granted, will permit him to remain in Europe after peace has been signed.

Many Summer Engagements for Harold Land

Harold Land, the New York baritone, will be active this summer. On June 20 he appears in recital with Carolyne Beebe at Greenwich, Conn.; June 23 to 28, at the Festival at Flint, Mich., in Gade's "Crusaders" and Rossini's "Stabat Mater"; June 29, at the Armory, Yonk-

ers. Two July recitals include Stockbridge, Mass. and Lenox, Mass., and for the entire month of August Mr. Land will be one of the soloists at Chautauqua, N. Y.

TACOMA, WASH.—The children's community chorus, under the direction of Mrs. Zoe Pearl Park, gave an enjoyable program at the Fife School auditorium on June 5. Mrs. H. H. Yost pianist, wife of Captain Yost of Camp Lewis, assisted. Interesting students recitals were given during the past week by Bernice Relf, Lucile and Sophy Preston, Ethel McLanders and Dr. Robert L. Schofield.

CONCERTS FOR BETHLEHEM

City Donates Sum for Free Music—Conservatory Graduates Students

BETHLEHEM, PA., June 16.—The City Council here, following the passage of a bill by the Harrisburg legislature permitting cities of the third class to appropriate money for municipal band concerts, is about to donate a moderate sum for such events in Bethlehem during the season. The concerts will be given by the Bethlehem Steel Co. and the Bethlehem bands. The Citizens' Band, a new organization here, has also been formed,

and will probably take some of these municipal concerts.

The tenth annual spring recital and graduation exercises of the Bethlehem Conservatory of Music, of which David G. Samuels is director, was held on June 12 in the high school auditorium. The graduates, Emma N. Bontz, Rebecca E. Buss and Sara J. Yocum, and other students gave a creditable recital of instrumental and vocal numbers before a large audience. Miss Yocum played a Beethoven Sonata, Miss Bontz the Chopin Concerto, Op. 21, with Mr. Samuels at the second piano, and Miss Buss played the Verdi-Liszt "Rigoletto" fantasia and Saint-Saëns' Concerto, Op. 22, the latter with Helen E. Jacoby at the other piano. Beatrice Semmel, a pupil of Mrs. Marion Chase Neumeyer, head of the voice department of the school, sang several numbers with excellent voice and interpretation. The new building being erected by the Bethlehem Conservatory is nearing completion. It adjoins the Bethlehem Steel Co. band building and will give excellent facilities for the growing work of the school.

Dr. J. Fred Wolle, conductor of the Bach Choir, recently gave an organ recital before several hundred students at Blair Hall, Blairstown, N. J.

Pauline Michel, Bethlehem's well-known young violinist, a few days ago, assisted at a piano recital given at Easton by Earle De La Ross, pianist, of that city. R. E. S.

HADLEY LEADS NEW SUITE

Large Audience at Columbia Listens to "Six Flowers"

Henry Hadley's new suite, "Six Flowers," was played at the Columbia University open-air campus concert on June 13, with the composer conducting the New York Military Band. The largest crowd of the season, thus far, was in attendance.

The suite is in six parts, entitled "Hollyhocks," "Forget-me-nots," "Crocuses," "Jasmine," "Bachelor Buttons" and "Poppies." According to the composer's musical thought these were distinguished as a march, a waltz and so on to the poppies at the end. Mr. Hadley's skill in instrumental coloring was interestingly displayed.

Alma Clayburgh sang soprano solos, Bizet's "Angus Dei" and "The Long, Long Trail" in the last of which the audience joined.

Marvin Maazel Spending Summer in Portland, Me.

Marvin Maazel, the pianist, is spending the summer in Portland, Me., where he is busy arranging programs for his many concerts next season. His first recital is scheduled to occur in November at Carnegie Hall. He will also appear as soloist with leading symphony orchestras of this country next season.

TROY, N. Y.—A concert for the soldiers returned from service was given Monday evening at the High School auditorium, at which numbers were presented by a male chorus of Troy singers. The soloists were Mrs. Charlotte Bord Gilbert, soprano; Mrs. Clarence T. Weaver, contralto; Eleanor Dennin, harpist, and Willard Lawrence 'cellist. The accompanists were Clarence T. Weaver and Edith Gillis.

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CONCERTS:

Feb. 9th	New York City.	Sept. 2nd—Ocean Grove, N. J.	Mar. 27th—Bridgeport, Conn.
Feb. 23rd		Sept. 18th—Binghamton, N. Y.	Apr. 4th—Ft. Wayne, Ind.
Feb. 28th		Sept. 20th—Wilkes-Barre, Pa.	Apr. 8th—Des Moines, Ia.
Mar. 9th		Sept. 23rd—Buffalo, N. Y.	Apr. 10th—Kansas City, Mo.
Mar. 30th		Sept. 25th—Utica, N. Y.	Apr. 12th—Wichita, Kan.
May 11th	Chicago, Ill.	Sept. 27th—Rochester, N. Y.	Apr. 14th—Tulsa, Okla.
May 18th		Oct. 1st—Scranton, Pa.	Apr. 16th—Okla. City, Okla.
Apr. 6th		Oct. 3rd—Canton, O.	Apr. 18th—Hutchinson, Kan.
May 4th		Oct. 4th—Canton, O.	Apr. 21st—Dallas, Tex.
June 8th		Oct. 7th—Lansing, Mich.	Apr. 23rd—Houston, Tex.
Sept. 29th	Boston, Mass.	Oct. 11th—Columbus, O.	Apr. 25th—New Orleans, La.
Jan. 19th		Nov. 11th—Detroit, Mich.	Apr. 28th—Atlanta, Ga.
Mar. 16th		Nov. 13th—Toronto, Can.	Apr. 30th—Nashville, Tenn.
Mar. 17th		Jan. 2nd—Evansville, Ind.	May 2nd—Cincinnati, O.
Jan. 22nd		Jan. 4th—St. Louis, Mo.	May 15th—Norfolk, Va.
May 9th	Philadelphia, Pa.	Jan. 6th—Minneapolis, Minn.	May 20th—Hartford, Conn.
Jan. 24th	Pittsburgh, Pa.	Jan. 8th—St. Paul, Minn.	May 24th—Erie, Pa.
April 2nd		Jan. 10th—Omaha, Neb.	May 26th—Toledo, O.
Jan. 15th		Jan. 13th—Albany, N. Y.	May 28th—Davenport, Ia.
May 22nd		Feb. 24th—Waterbury, Conn.	May 30th—Sioux Falls, S. D.
Jan. 17th		Mar. 19th—Worcester, Mass.	June 2nd—Fargo, N. D.
May 13th	Washington, D. C.	Mar. 21st—Springfield, Mass.	June 4th—Grand Forks, N. D.
Nov. 15th	Cleveland, O.	Mar. 23rd—Providence, R. I.	
May 7th		Mar. 25th—New Haven, Conn.	

OPERA:

Oct. 16th—St. Paul, Minn.	Barber of Seville	Dec. 31st—Chicago, Ill.	Linda di Chamounix
Nov. 18th—Chicago, Ill.	La Traviata	Feb. 4th—New York City	Linda di Chamounix
Nov. 23rd—Chicago, Ill.	Lucia di Lammermoor	Feb. 7th—New York City	Lucia di Lammermoor
Nov. 28th—Chicago, Ill.	Linda di Chamounix	Feb. 12th—New York City	Barber of Seville
Dec. 1st—Chicago, Ill.	La Boheme	Feb. 15th—New York City	La Traviata
Dec. 3rd—Chicago, Ill.	Barber of Seville	Feb. 17th—New York City	Crispino e la Comare
Dec. 5th—Milwaukee, Wis.	Barber of Seville	Feb. 20th—New York City	Dinorah
Dec. 11th—Chicago, Ill.	La Traviata	Feb. 26th—New York City	La Traviata
Dec. 13th—Chicago, Ill.	Linda di Chamounix	Mar. 1st—New York City	Lucia di Lammermoor
Dec. 16th—Chicago, Ill.	Barber of Seville	Mar. 4th—Philadelphia, Pa.	Lucia di Lammermoor
Dec. 21st—Chicago, Ill.	Linda di Chamounix	Mar. 6th—Philadelphia, Pa.	Barber of Seville
Dec. 25th—Chicago, Ill.	Crispino e la Comare	Mar. 12th—Pittsburgh, Pa.	Barber of Seville
Dec. 27th—Chicago, Ill.	Lucia di Lammermoor	Mar. 14th—Detroit, Mich.	Barber of Seville
Dec. 28th—Chicago, Ill.	Hamlet (Mad Scene)		

RECAPITULATION:

Operatic Engagements	27	Three weeks Operatic engagements cancelled on account of Influenza epidemic	
Concert Engagements	70	Engagements cancelled for other reasons	NONE
Total	97		

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FESTIVAL BRINGS WAYNE'S MUSIC SEASON TO TRIUMPHANT CLOSE

Under Prof. Coleman, Nebraska State Normal School Holds Annual Celebration—Pageant Opens Program—Miss Kinsculla and Heizer String Quartet Give Recitals—Excellent Performance of "Carmen" Ends Fête.

WAYNE, NEB., June 7.—The musical season at the State Normal School here was brought to a triumphant close on Thursday by the annual Festival of Music given under the local management of Prof. J. J. Coleman, of the college. Unusually large and attentive audiences were present at each of the four concerts which occurred during the day, many persons traveling overland many miles to be present. Wayne is the musical center of northeast Nebraska and the festival audiences included music lovers from Iowa and South Dakota, as well.

The festival opened in the morning with a co-operative community pageant, "Uncle Sam's Visit," the many parts being successfully taken by the pupils of the State Normal Training School. The singing and dancing of the well-trained little children possessed indescribable charm, augmented by the very evident enjoyment of the little actors themselves. Particularly attractive was the singing of the children representing various nations. The pageant was under the management of faculty members, and was directed by Mr. Coleman. Rachel Fairchild, of the faculty, assisted in directing the dramatic action. The little players were rewarded with enthusiastic applause.

In the afternoon the second concert of the festival took place, being a piano recital by Hazel Gertrude Kinsculla, of the University School of Music at Lincoln. Miss Kinsculla's program included compositions by Pergolesi, Mozart, Schubert, Chopin, Schumann, MacDowell and Wieniawski.

Later in the afternoon the soloists were the Heizer String Quartet of Sioux. These interesting players presented a program which received much well-merited applause, and which included sonatas by Haydn and Mozart, and several smaller pieces.

At the evening concert, again attended by a capacity audience, Prof. Coleman earned and received a large measure of appreciative applause by his admirable presentation of "Carmen," by Bizet, accompanied by the Heizer Quartet. All parts were taken by college students, and the writer has never seen a more excellent production given by amateur players. The work of the choruses was of a high standard, reaching almost professional heights. Ina Belle Hughes, a senior at the Normal, gave the rôle of Carmen a convincing performance. Joseph Chudomelka, as Don Jose, and Byron Russell, as Escamillo, displayed talents of an unusual type. F. Ferne Rahn revealed a vocal quality of great charm. Scenic effects were well worked out, and the whole performance went with enjoyable snap and precision. Marsaline Lewis, at the piano, contributed largely to the success of the ensemble.

That such splendid community concerts



Members of the "Carmen" Chorus at the Wayne, Neb., Festival

are possible at Wayne is largely due to the efforts of J. J. Coleman, director of music. Mr. Coleman has organized the Orpheus Club among the students, with J. J. Coleman, director of music; Rachel Fairchild, dramatic director; Nora Figum, dramatic leader; Bessie Hornby, chorus leader; Marsaline Lewis, accompanist. This club has held frequent rehearsals during the winter months, studying opera and oratorio.

The Fine Arts Club of the College,



Prof. J. J. Coleman, Manager and Director of the Wayne Festival

in which Prof. Coleman also plays a leading part, is an organization of students in the allied arts and, holding monthly study meetings, has been able to build up public appreciation for the arts. The club has thirty members, and the officers include Ethel Whalen, president; Lawrence Armour, vice-president, and Louie Sprague, secretary.

Four girls from the college classes have been organized into the Wayne Normal Girls' Quartet. The organization has been a potent factor in the life of the college during the year, giving many out-of-town concerts, and assisting in various patriotic drives.

The college has probably never possessed so fine an orchestra as during the past year. Music has no doubt been one of the by-products of the war, and that this has been a fact is proved at Wayne, where the really remarkable S. A. T. C. Band was a thrilling feature of this

year's community life. The orchestra, also under the direction of Prof. Coleman, profited by the influx of students, many of whom remained at the school after the demobilization of the S. A. T. C. All of these organizations contributed substantially in arousing enthusiasm at the times of the various liberty loans, and other war drives.

Still a further cause for rejoicing has been the splendid concert course which has been possible the past year, under the direction of the Board of Control at the college. Here, also, reading rooms are equipped with splendid musical literature, including MUSICAL AMERICA, which is used by the classes in the study of current events. The city library also gives this magazine special prominence.

America will only be musical when the people themselves are able to participate in and listen to good music intelligently, and here at Wayne both these divisions of art are well looked after and developed under the leadership of the Normal's efficient director of music.

H. G. K.

ARTISTIC TACOMA RECITAL

Pianist and Mezzo-Soprano Perform in Aid of French Orphans

TACOMA, WASH., June 5.—A recital was given at the Temple of Music last evening jointly by Katherine Robinson a popular Tacoma pianist, and Katharine N. Rice, mezzo-soprano, leading soloist of Trinity Church choir. A program of high artistic merit was enjoyed by a large audience. Mrs. Elwell H. Hoyt, chairman of the committee for French orphan work, was in charge of the concert, the net proceeds of which were turned over to the Fatherless Children of France Association Fund.

Honoring Ruth St. Denis, the American danseuse, who has been enthusiastically received in Tacoma this week, the general committee of the girls' division of the War Camp Community service entertained at a reception held at the Soldiers' and Sailors' Clubhouse on June 3. Miss St. Denis was received at the club

by Mrs. W. W. Seymour, chairman of the girls' division. The charming guest appeared in several Oriental dances and also gave an interesting talk to the girls on community recreation.

The annual concert of the Annie Wright Seminary Music Department attracted a large audience on June 4. The vocal section is under direction of Ferdinand L. Dunkley. A. W. R.

PREFERRED MUSIC TO "CHOW"

How Camp Upton Soldiers Sacrificed Meal to Hear a Concert

Vladimir Dubinsky, the 'cellist, is of the opinion that the musical taste of the young American male has undergone a decided change for the better, and he backs up his belief with some striking evidence which should convince the most sceptical.

Recently, in the company of several other musicians, Mr. Dubinsky went to Camp Upton to give a concert in the Base Hospital there. Through a misunderstanding, the hour conflicted with that of "chow," but the boys in the audience never moved, although they knew that their staying meant also going hungry to bed.

"And do you suppose that these lads were concertgoers in civil life?" asked the 'cellist. "Not at all. They were just boys who had acquired a taste for music in the army. And when a sick soldier prefers a high class concert to food, you will know that some extraordinary change has taken place!"

After the concert, a lad came to Dubinsky and said: "That 'cello was wonderful. Why, it made one think of someone whom he loved! All the time that you were playing, I was thinking of my Someone!"

Annual Donation to Allow More Rehearsals for Bach Choir

BETHLEHEM, PA., June 19.—In order that more numerous rehearsals with the orchestra may hereafter be possible, to insure a greater smoothness of performance, an annual donation of \$1500 to the Bach Choir has just been promised by a Bethlehem lady, whose name has not been made public. The amount of joint rehearsing has hitherto been limited with the result of occasional deficiencies in orchestral execution and sometimes a lack of unanimity. It is also announced that certain of Bach's instrumental works, such as the Brandenburg Concertos, may be added to the program by way of variety.

NEW HAVEN, CONN.—Pupils of Jeanette Moore Fisher gave a recital recently at her studio. Those taking part were Eleanor Kraft, Ruth Mow, Joy Sillson, Ellen Phillips, Helen Tobias, Mildred Delsole, Margaret Currier and Gertrude Peach. They were ably assisted by Joseph Codella, violinist, and Lucy Codella, pianist.

COXSACKIE, N. Y.—The inaugural recital on the new Estey organ was given by J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, New York City. The program included numbers by Frysinger, Gounod, Guilmant, Peace, Handel, Bach, Dubois and Andrews, and a "Song of Sorrow," inscribed by its composer, Gordon Balch Nevin, to Mr. Andrews.

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Admits Music Does Not Get a Square Deal in the Colleges

A GAIN the admission is forthcoming that music is a step-study (to coin a term) in the average American college. This time it is Dean Glen of the College of Fine Arts of the University of Washington, who comes out flatly in behalf of music. Dean Glen does not mince words, as his answers to MUSICAL AMERICA's questions show. His words, few though they are hold abundant significance and corroborate precisely the views of other prominent college authorities previously recorded in these columns.

MUSICAL AMERICA's questions and Dean Glen's answers are as follows:

Question. Do you conceive of music as a vital educational asset, such, as, say, mathematics?

Answer. I do.

Q. Do you think the generally prevailing official attitude toward music in American colleges takes full account of music's cultural and educational value? That is, does music get a square deal?

A. I believe that the generally prevailing official attitude toward music in American colleges does not give it a "square deal."

Q. Does music, in your opinion, de-

serve a more important place in the curriculum than it is generally accorded?

A. It does.

Q. What do you feel to be the university's music department's most distinct contribution to the university?

A. It should be a cultural contribution.

Q. Don't you think the college is an ideal place to mould genuine music lovers and that the making of music- and art-lovers would fill a pressing need in our national life?

A. It is the ideal place for such a service.

Q. Would your university be willing to co-operate with an organized movement looking to establish credits for properly standardized music study (both home and school room) for school and high school students?

A. It is at present co-operating with a movement of this nature within our own state. This institution has had for several years regular university courses in music leading to the degrees "Bachelor of Music" and "Bachelor of Arts" in music. The musical faculty is, however, opposed to any "standardization" that implies the exclusive adoption of any set or series of publications in order that such "standardization" may be secured.

Marked Interest in Music at the University of Pennsylvania

PHILADELPHIA June 1.—Under the pressure incident to the commencement season, Provost Edgar Fahs Smith, the chief executive of the University of Pennsylvania, was unable to give any detailed consideration to the subject of music as a part of the general training of the college or university. Dr. Smith felt that he could not, at this time, add anything to the discussion of the subject of music in the curriculum.

"I believe in music," said the Provost, "and I have no objection to courses of training in universities leading to the degree of Bachelor of Music. But I am not prepared to say that music should be a subject that is in the Arts course or the Towne Scientific School course, or in any one of the undergraduate courses."

The university has a well developed course leading to the degree of Bachelor of Music, under direction of Hugh A. Clarke, Mus.Doc., who has held his chair for about a quarter of a century. Dr. Clarke, who is also the university organist, is well known as a composer, and wrote the interesting incidental music to the two Greek plays revived in the original tongue by the university in the late eighties and the early part of the present century. Special requirements in English and physics must be fulfilled as part of the four years' course in connection with the technical work in harmony, counterpoint, history of music, etc. Professors in the School of Arts and Sciences co-operate with the music faculty. Students have all the privileges of the university, including also a specially ample library and their own seminar room and residence in the dormitories. An arrangement has been made with the Combs Conservatory by virtue of which students in the music department of the university are able to co-ordinate practical work, particularly in orchestral playing and conducting, with their lectures and exercises in theory. Compositions in the larger forms of music, requisite for the taking of the degree, are performed by the Conservatory orchestra. Unlike several other colleges, the university does not confer the degree of Doctor of Music after seven years' study, three of them post-graduate, but reserves this distinction as an award *honoris causa*. It is conferred on rare occasions to distinguished musicians the latest award being that a couple of years ago to Leopold Stokowski, conductor of the Philadelphia Orchestra.

The university has the usual campus allotment of musical societies, including an orchestra which during the past twenty years has had a somewhat fluctuating and interrupted existence; a very

popular and admirably drilled glee club, etc. Frequent concerts are given at Houston Hall, the students' general club, under the auspices of the well organized and energetic Music Alumni of the University of Pennsylvania, and at these many works composed by students and graduates are given public audition. Up to the outbreak of war the Philadelphia Orchestra gave campus concerts, which brought the best in music to the student body at a nominal fee. These have been revived, thanks to Mr. Stokowski, this season, with very great artistic and popular success. So markedly favorable was the response of the students that announcement has been made that the series next season will be increased to five programs.

W. R. M.

PHILADELPHIA STUDENTS PLAY

Singing Also is the Order of the Day at Combs Conservatory

PHILADELPHIA, June 1.—The season of conservatory commencements has brought several interesting functions. The thirty-fourth annual exercises of the Combs Conservatory took the form of a big concert which drew a large audience to the Academy of Music. The entire program, which was varied and representative was drawn from the ample resources of the institution, even the accompaniments being played by the Conservatory Orchestra No. 1, under the leadership of Gilbert Reynolds Combs. Diplomas were awarded to graduates in voice, violin, piano and organ, and teachers' certificates were given to the unusually large number of pupils who successfully completed the courses in pedagogy, normal training and public-school music supervision.

The 107th concert of the Laefson-Hille Conservatory was by way of closing exercises, held in Witherspoon Hall. Prizes were awarded to May Brown, Dora Moskowitz, Anna Monahan and Marie Schmidheiser. Gertrude Neebe sang an aria from "Don Carlos" and Dorothea Neebe and Evelyn Tyson played a two-piano arrangement of Saint-Saëns's "Danse Macabre." Pauline Freitag sang the "Jewel Song" from "Faust," and others of the graduates were heard in ensemble numbers.

At the final concert of the season of the Philadelphia Conservatory, of which D. Hendrik Ezerman and Hedda Van Den Beemt are directors, given in Witherspoon Hall, excellent work was done by Mary Richards Ruth Carmack, Wolfgang Richter, Betty Stine, Isabel Bloomberg, Marcus Blitzstein, Ethyl Smeltzer, Frances Snyder, Leon Zeitzev and Edward Lane. A large class of students in musical pedagogy received teachers' cer-

tificates. Several New York managers were present at the concert, and six of the participants were invited to visit New York for an audition with a view to professional placement. All three of the girls in the "Pierrot" piece were thus singled out, as well as Eva Cherry and Marguerite Palcho.

W. R. M.

Attractive Wisconsin University Concerts for Madison Audiences

MADISON, WIS., June 11.—The University of Wisconsin School of Music in the last few weeks has given Madison several pleasing concerts. The University Orchestra offered one in which it played Schubert's "Unfinished" Symphony and some lesser things. Mr. Yates, the conductor, guided his men through the program in an artistic manner. Waldemar Geltch was the violin soloist. Marjorie Lacy in her graduating recital played the Moszkowski E. Minor Concerto, five of her own compositions, a Chopin group, and some modern compositions. Miss Lacy is very talented. Eleanor Kraemer in her program played the "Sonata Tragica," MacDowell; Concerto in D Minor, Rubinstein; a Chopin group, and a Debussy group, with feeling and grace. Dorothy Hess, a pupil of Marie Suel Holst, gave an ambitious program for a twelve-year-old child, and showed remarkable possibilities. Edwin Swain, baritone, gave two recitals at the First Baptist Church. He shared the program with Philip Sevasta, a harpist, and Joseph Martin, pianist.

C. N. D.

Knecht Forces Give Concert at the De Witt Clinton High School

Through the generosity of Mrs. Daniel Simonds, a concert was given at the De Witt Clinton Auditorium on June 1 by the Waldorf-Astoria orchestra, Joseph Knecht, conductor, with Idelle Patterson, soprano, as soloist. To a tremendous audience, which crowded the hall, the orchestra presented the Overture from "Mignon," the second movement from Beethoven's "Fifth Symphony," "Les Nymphes de Diane," and "Gigue" from Ballet Suite by Grétry, and two groups devoted to American works, including MacDowell's "To a Water Lily," Herbert's "Badinage," Skilton's "Indian Dance," and Hadley's "Silhouettes." Miss Patterson gave an admirable interpretation of the Mad Scene from "Lucia."

GIVE PHILADELPHIA CONCERT

Talented Pupils of Mrs. Phillips-Jenkins Present Program

PHILADELPHIA, June 4.—The costume concert given by the pupils of Mrs. Phillips-Jenkins recently at the Bellevue-Stratford proved one of the most elaborate season's-end programs ever presented by a teacher in this city, and certainly the most varied and artistic of the many interesting functions planned and directed by Mrs. Phillips-Jenkins.

Greatest interest attached to "The Weeping Pierrot and Laughing Pierrot," a comedy with music, the poem of Edmond Rostand translated into English by Amy Lowell. The score, by Jean Herbert, is melodious and notably singable. This cantata, which requires but three female voices, is a genuine "find" as a medium for singing by qualified amateurs who wish to give something that will please and that can be effectively staged. The singers who gave an excellent account of their talents and training, were Amelia Hallen, Lillian Kremer and Adeline Jason. The work was originally produced in Boston in 1914 with Maggie Teyte as the *Colombine* and with two male voices for the parts of the two *Pierrots*, and since that time has been given a number of productions, including the Philadelphia première at the Germantown Woman's Club by the same singers who appeared last night.

Offenbach's operetta "Chanson de Fortunio," was capably sung by Alice Thwing, Marguerite Palcho, Kathryn Martin, Enola MacIntyre and Eva Cherry. Several recital numbers were well sung by other pupils. The concert closed with a solo by Kathryn McGinley, one of Mrs. Jenkins's former pupils and now a well-known artist, and two choruses and a sextet from "The Song of Victory."

W. R. M.

TROY, N. Y.—The spring concert of the Y. W. C. A. Glee Concert Club was given under the direction of Mrs. William T. Lawrence, with the assistance of Katherine Gutchell, pianist, and Grace M. Vandemark, accompanist. A concert for the benefit of the Troy Girls' Club was given at Y. M. C. A. Hall. Those who appeared were Betsy Lane Shepherd soprano; Sara Gurowitsch, cellist, and Eleanor Foster, pianist.

MRS. HERMAN DEVRIES

Presents pupil in successful song recital in Playhouse, April 27, 1919.

CHICAGO DAILY TRIBUNE—FREDERICK DONAGHEY.

"Miss Kressman is in possession of plenty of voice, a rich and rangy soprano; and she possesses temperament and intelligence, too. When she gets her talents and tastes into order and alignment, she will be an interesting and effective singer—and she was neither uninteresting nor ineffective in the good music I heard her use yesterday."

MAURICE ROSENFELD—CHICAGO DAILY NEWS.

"Miss Elsa Kressman, soprano, showed in her several numbers that she is clever, studious and favored by musical gifts above the average. She has a good stage presence and an ingratiating manner. She sang some French songs by Bizet, Massenet and Fourdrain, with a soprano voice of pleasing timbre and of commendable schooling. Mrs. Herman Devries played her accompaniments authoritatively."

CHICAGO DAILY JOURNAL—EDWARD C. MOORE.

"Elsa Kressman, soprano, sang a group of French songs to beautiful accompaniments by Mrs. Herman Devries with fine tone, rather extraordinary finish and excellent enunciation. It was an exhibition of both talent and brains."

HENRIETTE WEBER—CHICAGO HERALD AND EXAMINER.

"Miss Elsa Kressman sang two difficult songs by Fourdrain in a manner that proved her to be the possessor of temperament and voice, and a distinct knowledge of what to do with it. Mrs. Herman Devries supplied the excellent accompaniments."

KARLETON HACKETT—CHICAGO EVENING POST.

"Miss Elsa Kressman has a full voice of good volume and she has improved in a marked manner since I last heard her sing. She sang a group of French songs with good vocal control and with understanding of the music."

HERMAN DEVRIES—CHICAGO EVENING AMERICAN.

"Miss Kressman's musical activities in Chicago place her well above the 'debutante' class, for she has held a responsible church position for several years, and is more accustomed to public singing than the average young recital giver. Her program was, accordingly, ambitious and unusual. An aria from Massenet's 'Le Cid,' the Handel 'O Sleep,' a group of French songs by Bizet, Massenet and Fourdrain, three compositions by Mrs. Ruth Redington Griswold of Evanston, two Russian songs by Arensky and Bleichman, were among Miss Kressman's offerings."

"One remembers especially the refinement and intelligence of the singer's style, the even, pure, rich, silvery tone, her simplicity of manner and excellent enunciation of text. She was most successful with Handel's 'O Sleep,' in which she displayed lovely mezza-voice, legato effects; in the Massenet aria and in Fourdrain's 'Chevauchée Cosaque.'"

DEVRIES STUDIOS, 518-525 FINE ARTS BLDG., CHICAGO

ECHOES OF MUSIC ABROAD

Diminutive Salaries Offered by Metz, Seeking Director and Teacher for Municipal Conservatory—New Opera by Reynaldo Hahn Acclaimed by French Reviewer as Greatest French Opera Written Since Before the War—Milan Reports That Metropolitan's New Italian Contralto Is to Sing Wagnerian Roles Here—Edward Johnson in Florence Première of Puccini's Triple Bill—Trieste's Autumn Season to Be Under Gaetano Bavagnoli's Direction—This Year's Cobbett Prize to Be Given for a "Dance Phantasy"—Fortunes and Vicissitudes of Covent Garden Engagingly Retold—Music's Power as a Therapeutic Agent Again Demonstrated

FRENCH musicians are a badly paid class if the salaries offered by the city of Metz for teachers for the Municipal Conservatory it is about to establish are fair specimens of the prevailing scale of remuneration.

Metz wants a director and eight professors—two for the violin, one for the viola, one for the 'cello, one for the double-bass, one for flute, oboe or clarinet one for solfeggio and one for piano. Apparently singing is not to be encouraged.

The salary for the director is fixed at \$1,200 a year to begin with, this to be increased by \$200 every three years until a maximum of \$2,500 is reached. The director may also act as conductor of the orchestra at the Municipal Theater, at the outset at least.

Before the dazzled eyes of the candidates for the professorships is dangled the alluring promise of \$800 annually, to be increased by \$100 every three years until a maximum of \$1,200 is reached. But they would have salaries from the Municipal Theater as well, as all but the pianist and the teacher of solfeggio would be given positions in the orchestra.

The director is to be chosen in July, and during the first half of that month the applicants for the other positions will be required to display their attainments for the satisfaction of a Metz jury. The pianists will have to play Beethoven's C Minor Concerto and a sonata by Paul Dukas, and the violinists concertos by Bach and Lalo.

And for the handsome emolument of \$1,200 a year Metz wants a conductor who "is an artist of the first rank and a composer, and, if possible, has already directed an important music school with success."

Reynaldo Hahn's "Nausicaa" Produced with Couzinou as "Ulysses"

Before the Monte Carlo season of opera closed Director Gunsbourg produced a new work by Reynaldo Hahn entitled "Nausicaa," which an enthusiastic correspondent of *Le Monde Musical* hails as marking the true revival of French musical life.

It requires something of an effort on our part to conceive of Reynaldo Hahn's producing an epoch-making work, but this reviewer regards "Nausicaa" as an opera of quite extraordinary qualities. For nearly five years of war, he notes, our lyric stages had not produced one truly striking work of any new significance to the art. Let us congratulate ourselves that it is a score written at the front by a real soldier that breaks this long 'truce' and that it is a score in which veritable musical ideas abound—which is extremely rare.

"But is it not unjust," he asks, "to attribute our lethargy in music to the war? What would have been our joy if before 1914 we had been privileged to hear a new work of the caliber of 'Nausicaa' every five years?"

The composer's collaborator was René Fauchois, known here as the author of the play "Beethoven," once produced at the Century Theater. The text treats of the classic adventure of Ulysses and Nausicaa.

Robert Couzinou, of the Metropolitan, is said to have been an excellent Ulysses,

while Mlle. Davelli, of the Paris Opéra Comique, created the name part, and Marcel Journet that of the King.

"Nausicaa" was followed by a ballet composed by Gabriel Fauré to a scenario written by René Fauchois and bearing the title "Masques et Bergamasques." It is described as a divertissement "short but exquisite." René Fauchois himself appeared as *Harlequin*.

ance, but it was a progressive cure as well, for each chorus was more sonorous and more spirited than the one before, till the final numbers were perfect bursts of musical tone and energy. So inspiring and irresistible was the effect that at last there was not a listener in the hall whose mouth was not shaped as for singing, or who, indeed, was not joining in the course of sound according to his or her



RAYMONDE DELAUNOIS WITH HER SOLDIER-HUSBAND IN FRANCE

Mme. Raymonde Delaunoy, the Metropolitan Opera Mezzo-Soprano, Has Just Arrived at Her Home Near Niora in the Southwest of France. There the Singer and Her Husband, the Writer, Louis Thomas, Lieutenant in the Alpine Chasseurs, Will Spend the Summer Months. The Picture Shows Them in Their Garden.

Besanzoni to Sing Wagnerian Roles at the Metropolitan

By going away from home to hear the news we learn, via the *Corriere di Milano*, that Gabriella Besanzoni, the new mezzo-contralto, is to sing one and perhaps two Wagnerian rôles at the Metropolitan next season. "Parsifal" and "Tristan and Isolde" are the two works of Wagner's that are said to be mentioned in her contract.

Therapeutic Power of Music Once More Demonstrated with Soldiers

Music's power as a therapeutic agent has been applied systematically for some time past to incapacitated soldiers at the South-Western Polytechnic Institute, Chelsea, where an eloquent demonstration of the results was given a few days ago.

Two hundred and more ex-fighting men who had suffered as regards nerve power, voice and other disabilities, assembled to sing together songs they had in previous days heard or sung. The vigor and clearness of their notes showed that nerve-power and voice were re-established beyond any doubt, and were never likely to give way again.

"Not merely was the hour's singing a fine display and an excellent perform-

ability and power, whether wishing to do so or not. The influence generated by the conductor, the pianist and the organist seemed to redound on them."

The physician and retired major who submits this report to the London *Daily Telegraph* thinks that he who has not music as a solace and a stimulus has been unkindly treated by nature. "If we allow that it has some small evil influence in the direction of negative virtue rather than of positive vice, we must admit of its enormous potentialities as a sedative as well as a stimulant to the wearied or worried soul. What wonder, then, that sooner or later its power as a remedial agent should come to be recognized and applied!"

He thinks that music's claims as regards its potential influence over disease in general were urged with more zeal than discretion when there was so much talk about the subject some years ago. Probably, he points out, like many medicines it failed because it was administered to the wrong patient, at the wrong time, or in the wrong dose.

American Tenor Repeats Puccini Roles in Florence

Edward Johnson, who is to sing for Mr. Campanini next season, has been repeating in Florence the successes he had

won in Rome in the two Puccini operas, "Il Tabarro" and "Gianni Schicchi." As Campanini has announced that the Puccini triple-bill will be among the additions to his repertoire next winter, it is natural to assume that Mr. Johnson will sing in Chicago the rôles he has created for both Rome and Florence under the Italianate form of his name, Edvardo Di Giovanni.

The first performances of these works in Florence were conducted by Gaetano Bavagnoli, well known to Metropolitan audiences.

Bavagnoli to Conduct Trieste Season

Gaetano Bavagnoli has been engaged as principal conductor for the autumn season of opera in Trieste, at the Politeama Rossetti. Among the singers that are to sing under his bâton are Elvira de Hidalgo, the Spanish coloratura soprano; Juan Nadal, the Spanish tenor, who was with the Chicago Company the season before last, and Giuseppe Taccani, one of the tenors Oscar Hammerstein introduced here.

The repertoire will consist of "Louise," "La Bohème," "Manon," "Werther," "Traviata," "Barber of Seville," "Mignon" and Zandonai's "Francesca di Rimini."

Prize for a "Dance Phantasy" Written by a British Composer

This year's Cobbett Chamber Music Competition, established a year or so ago for British composers, limits the competitors to "A Dance Phantasy" for piano-forte and strings. The first prize, offered by W. W. Cobbett, is \$250, while supplementary prizes amounting to \$75 are provided by friends of the music patron whose name is given to the competition.

The usual limit of a phantasy to fifteen minutes' duration is waived on this occasion but extreme length is declared undesirable; the combination of instruments must include piano, but contestants may choose the other stringed instruments they will employ. If, in the interest of public performance, they desire to write for flute, harp or double-bass, it is necessary for the convenience of chamber music players that alternative parts be provided for violin, piano and second 'cello. The idea is to illustrate the fact that music and dancing are one, and composers are asked to submit either a phantasy which will contain "the soul of the dance," or a phantasy which will include the aid of dancers. The copyright is to be retained by the composer.

Covent Garden's Picturesque History Retold with Quaint Anecdote

Odd little tidbits of all kinds and of piquant interest are included in Richard A. Northcott's history of Covent Garden, compiled especially to mark the reopening of London's famous opera house after its five years' silence in war service.

Mr. Northcott begins with Handel's associations with the first theater, opened on Dec. 7, 1732. In these present days of exorbitant theater rentals, when playhouses hardly a quarter the size of Covent Garden are let for as much as \$2,500 a week it is rather curious, comments the London *Daily Telegraph*, to read that Handel, for the season 1757-8, paid \$125 a night for the use of the building, "plus an extra charge on each occasion of two guineas for coal." But no doubt these charges were reckoned very high in those days. Handel's orchestra, however, was not an extravagant affair. In 1736, we are told, his "band of musick" cost him about \$20 a performance; but when royalty attended the number of instrumentalists was increased, and on one occasion, a gala commanded by George II, the orchestra's remuneration amounted to \$26.

There were brave doings—and others less impressive—in the house erected on the site of the one destroyed by fire in 1808; notably a command performance on Feb. 7, 1821 to celebrate the accession of George IV. A few years later the King ordered a representation—in English—of "Der Freischütz." Clearly there was no lack of enthusiasm for opera in the vernacular at that time, for one of the newspapers recorded that "the crowd in

[Continued on page 22]

TILLY KOENEN

IN AMERICA, SEASON 1919-1920

GREAT DUTCH CONTRALTO

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ECHOES OF MUSIC ABROAD

[Continued from page 21]

the pit was so overpowering that most of the few women who had ventured into it were obliged to be taken up into the boxes, many of them in a fainting state, and all as if just emerged from a bath. As the ladies in the dress circle assisted in pulling them up from beneath, their humanity was loudly applauded by the rest of the audience." The receipts on that occasion, Mr. Northcott records, amounted to the large sum of \$4,860.

Another lively scene occurred at the "command" on Nov. 2, 1830, to commemorate the accession of William IV. "The gentlemen in the galleries took off all their superfluous clothing, the better to encounter the heat, and then betook themselves to whistling and other noises. The people in the pit were too crowded at first and thereafter beat and half-throttled one another, until several of them, men and women, being forced to escape through the boxes, the numbers were in some degree thinned, and quiet was restored."

It was in this, the second theater, that the Royal Italian Opera was established,

on April 6, 1847, with a performance of "Semiramide," Grisi, Alboni and Tamburini sustaining the chief parts. These and other artists together with the conductor, Michael Costa, had seceded from Her Majesty's, to the very natural vexation of Lumley, who, rudely but wittily, stigmatized his departed stars as "Costamongers." The opening Italian season was financed by a young and inexperienced enthusiast, Edward Delafield, whose combined youth, inexperience and enthusiasm cost him the tidy little sum of \$175,000.

England Is No Longer Dependent upon Foreign Musical Talent

To-day Great Britain is in the position of being able to recruit the complete personnel of its orchestras and provide its own conductors, some of the latter being men of uncommon attainments, observes the *Windsor Magazine*. It can also recruit a first-class opera company, complete with chorus, and owe no debt to foreign talent save, of course, the significant debt of the opera itself.

J. L. H.

LAUNCH "OPERATIC AND CHORAL MOVEMENT"

Work of Establishing Operatic Choruses Throughout Entire Country Is Inaugurated

A new "American operatic and choral movement" has been started. This movement is designed to promote the cause of national opera in America. The chief object is "to establish operatic choruses in every section of the United States," it is announced. Two organizations are already at work in New York, one working in Italian and one in French. These choruses are being trained by Thaddeus de Wronski of the original Boston Opera, and Chester McKees, *chef de chant* of the Rouen Opéra, France. The second city to take up this movement is San Diego, Cal. Miss Slocum is in charge of the enterprise there, where there will be not only an operatic chorus but a municipal ballet and orchestra as well. Among the other cities that are falling into line are Columbus, Ohio; Detroit, Mich., and Lincoln, Neb.

The requirements for admission to these choruses are a good voice, a good appearance and a good character reference, it is stated. All choruses will be under welfare supervision when they are engaged with opera companies. The New York section already has orders from two opera companies for full chorus, and the choruses will go out next autumn.

The movement has a two-fold object: First, to encourage the study of opera in America and to give young artists an opportunity to become familiar with stage routine; second, to establish opera choruses in every section of the country and thus cut down the prohibitive cost of opera. In the future, when Ottawa, Kan., wants a season of opera, it will have its chorus prepare the desired operas, send to New York for the cast and enjoy its opera as it has never done before.

It is unquestioned that the growth of operatic enterprise in America within the next ten years will be enormous. The demand must be met with American material.

Baptist Temple Orchestra of Brooklyn in Concert

The summer concert of the Baptist Temple Orchestra was given June 9, in the lower Temple Auditorium, Brooklyn, with Vernon R. Moore conducting. A

fine program was enjoyed, with Marion Lord Bushnell, trumpeter; Ernest Abel, baritone, and Al Siefert, violinist, as assisting artists. Miss Bushnell gave Bruno Huhn's "Invictus" with telling effect, accompanied by Ethelyn Lord Bushnell. Mr. Abel made a delightful impression in "Little Road of Dreams," by Kramer; "The Radiance of Your Eyes," by Novello, and "Camp Songs," with many enjoyable encores. Mr. Siefert, accompanied by Miss Comstock, played ably the first movement of the Viotti Twenty-second Concerto, and "Grandma," by Siefert-Lange. The orchestral numbers included "Poziers" by Lithgow; "A Garden Dance," by Vergas; "Egyptian Midnight Parade," by Isenman; a selection from Victor Herbert's "Wonderland" and "Peace Jubilee March," by Johnson.

BALTIMORE SCHOOL MUSIC

Closing Concerts Disclose Much Talent — Memorial Service for Soldiers

BALTIMORE, June 12.—A musicale, under the direction of Lily Bartholomay, superintendent of the Music School Settlement, was given by the pupils at Public School No. 27 on Monday evening, June 9. An orchestra under guidance of Charles H. Bochau and groups of talented pupils supplied an interesting program. Those who are in charge of the Music School Settlement are Mrs. Elliott Schenck, president; Frederick H. Gottlieb, William Lucas and Lydia De Ford.

The memorial service in honor of the gallant soldiers of the 313th, who gave their lives in France, was held at the Garden Theater, Sunday, June 15. The program contained special musical features, an orchestra consisting of violins, cello, flute, harp, piano and pipe organ supplied appropriate background to a chorus of children chosen from the Junior Choral Society. Mrs. S. Wolfshiemer, soloist at Madison Avenue Temple, and Thomas MacNulty were the vocalists.

The exhibition concert on June 12 at Lehman Hall marked the close of the nineteenth season of concerts by students of the European Conservatory of Music, Henri Weinreich, director. The pupils presented a program of representative music in a manner that was to the credit of the school. The teachers who had prepared the students were Henri Weinreich, piano; Julius Zech and Joseph Imbroglio, violin, and Edgar T. Paul, voice. The assisting teachers are Maurice Kramer and William Cheneweth.

F. C. B.

Jacques Thibaud at Monmouth Beach

Jacques Thibaud and his family will again spend the summer at Monmouth Beach, N. J. During the early weeks the violinist will play considerable tennis, so that the arrival of Albert Spalding, who is also to spend the summer at Monmouth

Beach, will find him ready for action. Both he and Mr. Spalding are tennis enthusiasts. Mr. Thibaud's season will begin early in October with an appearance in Toronto. Later in the month he will be the first soloist to appear with the New Symphony Orchestra under the baton of Artur Bodanzky. This transcontinental tour will take him to California in March.

Topeka Pianist's Arms Broken in Automobile Accident

TOPEKA, KAN., June 10.—Florence Stanley, sixteen, who had both her arms broken this week, when the motor car in which she was riding crashed through a bridge near Meriden, may have her career as a concert pianist, for which she was studying, ruined as a result of the accident. Physicians state that, although the young girl may recover, it is doubtful if she will be able to continue her musical work. Miss Stanley has appeared on various concert tours in this section of the state, and musicians had predicted a bright future for her. R. Y.

Toscanini Reported to Have Beaten Second Violinist at Concert

[Copyrighted Cable to New York Times]

ROME, June 8.—Consternation was created at a concert in Turin while the orchestra was playing a Beethoven symphony, when the conductor, Toscanini, in an access of fury at some mistake made by a second violinist, hit him with his directing baton and then with his fist over the head. The incident caused considerable excited comment.

MISS RINGO'S SUCCESS

Soprano an Admired Soloist with New York Chamber Music Society

GREENWICH, CONN., June 9.—A cordial reception was given Marguerite Ringo, the New York soprano, when she appeared as one of the featured soloists with the New York Chamber Music Society, Carolyn Beebe, director, at its concert given in the residence of Mrs. James Gilbert White before a fashionable audience on the afternoon of June 6. Miss Ringo sang charmingly works of Fauré, Debussy, Chabrier, Horvath, Reddick, Beach and Woodman, in which she revealed admirable vocal artistry. Alabieff's "The Russian Nightingale," with violin obbligato, was sung with exceptional brilliancy and technical finish, and her clearness in the higher register was convincingly displayed in Woodman's "The Joy of Spring." The French group was marked with clear diction.

Other soloists who shared equal praise were Miss Beebe in piano compositions of Saint-Saëns, Rubinstein and Moszkowski, and Scipione Guidi, violinist, in numbers of Tartini, Saint-Saëns, Pavane-Couperin, Nachez, and in two sonatas by Handel and Grieg with Miss Beebe. Walter Kiesewetter provided sterling accompaniments.

Other recent New York engagements where Miss Ringo scored success were in four appearances at the Neighborhood Service Club during May with Robert Lawrence directing, and twice at the Light House in concerts of the American Association for the Blind.

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SCHUMANN-HEINK ADDS ANOTHER TO HER LONG LIST OF PATRIOTIC ACTS



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Ernestine Schumann-Heink, Noted
Contralto

Before a crowd of several thousand persons, Ernestine Schumann-Heink, the noted contralto, recently gave a program in the open air at the Spreckels' organ in Balboa Park, San Diego, Cal., to help raise a fund for the building of "Pershing Drive," to be the main road through the city's great park. This drive is to be marked with monuments and stones in memory of San Diego men who gave their lives in the war. When Mme. Schumann-Heink heard of this plan she immediately volunteered her services for this concert, and in addition offered to bear all the expenses of it.

Apropos of this characteristic act there may be re-called many similar acts of patriotism by the contralto. The country at large as well as individual committees have shown Mme. Schumann-Heink their appreciation of the sacrifices she has made during the war for the soldiers and sailors. She has the distinction of being enrolled as the one million and first gold star mother of the organization which was started at Evansville, Ind. During the Victory Loan, Macon, Ga., was lagging behind, and during her visit there for a concert engagement Schumann-Heink went to the rescue, assisting the Rotary Club in placing the city \$134,000 above its quota.

At Columbus, S. C., a few weeks ago she gave a concert for the wounded men at Camp Jackson in the afternoon, gave a talk for the bonds at 4 o'clock, and gave her concert that evening. She also sang at a remarkable ceremony on the capitol steps, when the chaplain of the Columbia regiment delivered an address to the troops who had returned.

The artist wears a gold pin which was given her in appreciation of the 100 times she sang in war camps. She has never accepted money for either ex-

penses or rewards. The city of Elmira, N. Y., made official recognition of her sacrifices and services to the service men by presenting to her a loving spoon.

When some of the disabled boys of the 27th Regiment, who had been invalidated home, wanted to go from Buffalo to New York to welcome home their comrades from overseas, there was trouble in raising funds, so Schumann-Heink gave her cheque for enough to cover the boys' expenses. Then the whole city awoke, the funds were raised in one day and the diva's cheque was returned to her. She selected a few of the troops, however, to go as her guests, and paid all their expenses.

Fourteen hundred school children of Herrin, Ill., signed a pamphlet of appreciation for the diva's work in behalf of their brothers and fathers and sent the pamphlet to her for a souvenir.

RECITALS BY BOSTON PUPILS

Students of Gebhard, H. E. Barrows and Doyle Appear on Programs

BOSTON, June 14.—Margaret Walsh, an advanced pupil of Heinrich Gebhard, gave a piano recital last Sunday afternoon. Her program included numbers by Beethoven, Schumann, Chopin, Debussy, Helen Hood, Gebhard and the first movement of the Tchaikovsky Concerto, with Mr. Gebhard taking the second piano part. Miss Walsh showed unmistakable talent and played with youthful ardor and enthusiasm. Best of all, she has a good sense of rhythm, a virtue by no means as common as it should be among performers. In preludes by Chopin and Debussy and in the concerto, Miss Walsh proved that in addition to rhythmic vitality she also has an instinct for musical expression and a good foundation on which to build her own style.

Pupils of Harriot Eudora Barrows were heard by an interested and cordial audience last Monday evening in Steinert Hall. The following singers were on the program: Miss Allen, Miss Miller, Miss Sousa, Mrs. Udell, Miss Waddington, Miss Monast, Miss Watters, Miss Davis, Miss Armstrong, Mme. Fournier and Mrs. Shafto. Helen Tiffany played the accompaniments for the singers who were from Boston; Gene Ware accompanied those from Providence, where Miss Barrows also has a large class. Miss Armstrong's singing of Campbell-Tipton's "The Crying of the Water" was one of the most effective numbers of the evening, and Mme. Fournier, evidently an experienced singer, gave much pleasure in an attractive French song, "Il Pleut des Petales de Fleurs" by Rhene-Baton. Miss Davis and Miss Watters, who appeared earlier in the winter in a special program of their own, renewed the favorable impression then made. Miss Barrows's pupils all showed the good results of her careful attention to correct musical expression—intelligent phrasing was evident, and also the absence of forced tone and exaggeration of vocal effects.

Frank E. Doyle presented four of his junior pupils in a song recital in his Steinert Hall studio last Wednesday evening. The four young singers were Evelyn MacBride, Theresa Cameron, Irene

Walter Anderson, Manager, Weds



Walter Anderson, the New York Concert Manager, and His Bride, Formerly Julia A. Budy

THE widely known New York musical manager, Walter Anderson, was married on June 18 to Julia A. Budy of Hoboken, N. J. The wedding took place in the Evangelical Church in Hoboken, the Rev. J. Rudolph, D.D., officiating. The ushers were Arthur D. Woodruff, the well-known choral conductor; Arthur Middleton, the noted baritone, and Dun-

can Cumming. F. D. Mitchell was the best man, Pauline Nuremberger the maid of honor.

The wedding breakfast and reception took place at the home of the bride's parents. Mr. and Mrs. Anderson are taking their honeymoon trip through New England. After July 1 they will be at home at their residence in North Pelham, N. Y.

Soule and Brenda Bond. Miss Bond is to be soloist for the Winchester High School graduation exercises. C. R.

Hold Thirteenth Annual Graduation of Warren Conservatory

WARREN, PA., June 11.—The thirteenth annual commencement of the Warren Conservatory of Music was marked by an elaborate program presented in the concert hall on Tuesday evening, June 10. Those who contributed musical numbers were the members of the graduating class, Pearl K. Beatty, Agnes Bjers, Rebecca Glassman, Josephine H. Gregory, Rose Johnson, Julia Punskey and Erma Ross, pianists; Frances Mallery, piano and voice, and Marie Barrett, voice.

Graduates in the Progressive Series, Teachers' Course, were Rebecca Glassman and Terese Olson. The diplomas were presented by Le Roy B. Campbell, the head of the school.

COLUMBUS, OHIO.—A number of Columbus music folk appeared on the program the first day of the Ohio Music Teachers' Association Convention, which opened its four days' sessions recently in Akron, Ohio. Those who visited from Columbus are: Mrs. Nathan Dawson, soprano; Cecil Fanning, baritone; Edna Paine Fenimore, pianist; Vera Watson Downing, violinist, accompanied by Mrs. Harry L. Goodbread at the piano.

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MORE THAN FORTY CONCERTS LAST YEAR (MAY FESTIVAL OF FOUR DAYS) IN WHICH SUCH STARS APPEARED: Caruso, Case, Prokofieff, Seidel, Bonnet, Moore, Morgana, Breeskin, Ponselle, Hackett, Johnston, Alcock, Holmquist, Cabrilowitsch, Harrison, Homer, Courboin, Fitzu, Komenarski, Carpi, Formes, De Seguro, A. Lockwood, S. P. Lockwood, Imig, Hunt, Konold, Hamilton, Rhead, Whitnir, Dieterle, Marr, Stockwell, and others.

REGULAR COLLEGE YEAR BEGINS SEPTEMBER 29

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New York, June 21, 1919

CZECHO-SLAV OPERA

A Czecho-Slovak music festival has been one of the outstanding events in London recently. On a diminutive scale and more or less under semi-private auspices we have had several such festivals ourselves. Generally these mean some works by the great Smetana and Dvorak and the less edifying Fibich, with perhaps a flavoring of folk songs. What we might undertake to vary the monotony of everlasting "New Worlds" and "Ultavas" is a few operas. Emmy Destinnova has told Londoners they know nothing of the operatic works which her compatriots have turned out. Practically the same censure applies to us, despite a familiarity with the "Bartered Bride." Yet Smetana wrote a number of other operas entirely unknown here and the stage works of Dvorak have gained no recognition whatever among us, who almost lay claim to him as an adopted son.

Dvorak, like Tchaikovsky, was not at his best in opera. Yet there is much inspired music in these works, whatever their deficiency in the theatrical sense. And Smetana's lyric dramas are for the most part loved in Bohemia. Why should we not hear some of these at the Metropolitan—in English, of course, our singers are not on speaking acquaintance with Czech? Surely, whatever their defects they would be as worthy of production as the "Lodoletas" and the "Fiammettes." Ten minutes of Dvorak and Smetana are worth as many hours of Mascagni or Leroux.

Why not, for that matter, a revival of the "Bartered Bride"? Let us have the original Czech text done into English. The charming comedy of this opera, the dashing dances, above all the delicious melodies would be more welcome than ever to-day. The work should never have been shelved. It was a jewel and vastly more popular, too, than much of the Italian and French trash so jealously conserved—and without reason—in the repertoire. If we truly desire to honor the new-born nation's music, what better way than this?

BARKING DOGS AND PUTRESCENT CORPSES

The vogue of his Russian Ballet languishing, Serge Diaghileff practices new methods of publicity. The latest, it appears from London reports, has taken the form of a splenetic assault on Beethoven, Schumann and Brahms. Schumann, according to the Diaghileff pronouncement, is "a dog baying at the moon," Brahms a "putrescent corpse" ("putrescent" is good). Beethoven—but our very interesting correspondent, Gerald Cumberland, doesn't tell us what Diaghileff calls Beethoven. "Such mad abuse," asserts Mr. Cumberland, "fills reasonable people with contempt." Why contempt? The thing should be a good deal too funny

to liberate so stern an emotion as contempt in the bosoms of the "reasonable" people. There is something quite rib-tickling in the spectacle of a ballet manager cursing the immovable deities of music, who may be imagined as chuckling over the joke in some Elysian Musicians' Club. What adds to the comic aspect of the situation is that Diaghileff went straight to the same barking dog Schumann and helped himself to some of his most imaginative and ethereally fantastic music for his prancing performers to "interpret" (barking dogs, of course, don't bite). We recollect with a variety of shudders the idiotic things the ballet did to show what Schumann's series of piano pieces called the "Carnival" and "Papillons" really meant. To be sure, we were told at one time that Philip Hale could never hear that same "Carnival again without mental visions of a sprawling Harlequin making grimaces before the footlights, a cavorting Columbine and some mid-Victorian men and women carrying red umbrellas (Schumann's Philistines, God save the mark!), and perhaps Mr. Hale cannot. But Boston is a queer place, anyhow, and much may be excused in its denizens. The point is that if Diaghileff objected inwardly to Dog Schumann's lunar bayings he did not therefore blench from appropriating some of the noise for himself. Brahms never yielded the Russians anything to "interpret" or "express" (how is it that they forgot the sixteen—count them!—waltzes of op. 39?). So it is easy to see how he became a corpse and "putrescent."

Why must these modernists and futurists always say asinine things about the masters in order to boost the commodities in which they deal? The folks and fabrics they advertise invariably suffer by the graceless boomerang.

WHY NOT "WILLIAM TELL"?

Halévy's "La Juive" is to be one of next year's novelties at the Metropolitan. It contains two important and difficult tenor rôles, one of which will be assumed by Caruso, the other by the newly acquired Orville Harrold. Nothing has been said about discontinuing "Le Prophète," so we may assume that that elephantine bore will bide with us through another winter at least. Now those who have heard "La Juive" (Hammerstein gave it for "educational" purposes one hot September night ten years ago) are aware that the opera, though of purer inspiration than anything the meretricious Meyerbeer ever put forth, is closely enough allied in musical style to the works of the Parisianized Prussian to establish a fairly general resemblance. Undoubtedly a much truer and sincerer artist than the man whose bombastic and flashy triumphs reduced him to secondary position, Halévy nevertheless wrote much that is ponderous and dull, and "La Juive" contains many such pages—pages that suggest Meyerbeerian emptiness and torpor.

Does it not seem unfortunate, in view of these facts, that an inspired masterpiece like Rossini's "William Tell," is not mounted instead? In this Rossini rose above himself—rose almost to a Verdian stature. The story is poetic, picturesque and most admirably attuned to the spirit of the times, and much of the score nothing short of superb. The final measures of the last act curiously suggest Liszt in some of his greatest moments. Orville Harrold sang the tenor part with success when the opera was sung at the Century Theater some years ago, and right well. And the tenor part is the hardest nut to crack in this work, the real reason why it is not more frequently represented. Either Miss Ponselle or Mme. Destinnova could probably negotiate the rôle of Matilda. Mr. Amato, whose voice is said to be restored far beyond the condition of the past few years, might find *Tell* congenial. Surely the Metropolitan should make this great opera a profitable venture. Certainly music lovers would welcome it.

Manager Gatti's scheduled repertoire for the Metropolitan next season has the merit of variety, whatever may be thought of its individual features. And there are interesting names among the new arriving singers—many of whom are Americans. We are promised for new operatic diet Jacques Halévy's "La Juive," Tchaikovsky's "Eugen Onegin" (in what language is not specified), Leoncavallo's "Zaza," Henry Hadley's "Cleopatra," Albert Wolf's "Blue Bird" and one of the obscurer operas of Verdi or Rossini (we have heard vague rumors somewhere of "L'Italiana in Algeri," and the age of miracles is not past). In many respects the most gratifying report is that a beginning will be made of the Wagnerian restoration in the shape of "Parsifal" which the sage Metropolitan analysts find "free from the taint of Teutonic imperialism or militarism"—a virtue which it shares with the rest of Wagner's works. "Parsifal" will be sung in English and H. E. Krehbiel will provide a translation. It will have new scenery, too, which it badly needed when last performed.

There are possibilities of Emmy Destinnova and Lucrezia Bori. And positive assurance of the continued residence of Caruso and Geraldine Farrar. Could there be opera in New York if these two were gone?

PERSONALITIES



Frances Alda on Her Concert Tour

Traveling, to judge from her expression, agrees well with Frances Alda, the soprano, wife of General Manager Gatti-Casazza of the Metropolitan. Or perhaps the consciousness of her very successful Western tour undertaken at the end of the opera season, sustains the soprano against the fatigues of travel. The accompanying photograph was taken at Tulsa, Okla., where Mme. Alda recently gave a recital under the local direction of Robert Boice Carson.

McCormack—The famous Irish tenor celebrated his thirty-fifth birthday on Saturday, June 14.

Martin—The American tenor, Riccardo Martin, has returned from Central America, where he has been singing in opera.

Farrar—The arrival of Geraldine Farrar at the Culver City studios, where the soprano will make pictures this summer, "took on," we are told, "the aspect of a floral fête." Her automobile was massed with roses, the gift of a woman floriculturist, who afterward presented the diva with 300 American Beauties of magnificent size.

Renaud—Maurice Renaud gave an interview in Paris recently to Pitts Sanborn, of the New York *Globe*. M. Renaud now wears not only the Croix de Guerre, but also the Legion d'Honneur cross. He states that in spite of a wound that unfitted him for a time for service, the health of his voice is to-day better than ever. The great baritone has appeared in opera both at Paris and at Monte Carlo with all his former success.

Leginska—The brilliant pianist, Ethel Leginska, is planning a summer of the most profitable sort. For it will be largely spent in golf, with a day a week given up to teaching, and, when she can spare time from reducing her golf score, to composing. Schirmer's have already arranged to publish several of Mme. Leginska's songs and she is now working on a string quartet. Her little cottage on Staten Island is conveniently near the golf club.

Herbert—When the new opera promised by the Chicago company for next season, "Rip Van Winkle," music by Reginald de Koven to libretto by Percy Mackaye, is produced, it will in all probability have one of the youngest of prima donnas singing the principal soprano rôle. Evelyn Herbert, nineteen years old, of Brooklyn, pupil of Gina Ciaparelli Viafora, and protégé of Caruso, has been engaged by Mr. Campanini to sing the part.

Burke—The new English tenor, Thomas Burke, has received praise on his debut equalled only by that accorded to Tetrassini when she conquered Covent Garden and hence London in a single night. Like Caruso, his beginnings were humble. He worked in the Lancashire coal mines, it is said, when he first studied harmony. A London tailor heard him at a concert party and sent him to Italy to study under Colli. He admits a fearful nervousness at his first appearance with the King, Queen, and all of society present; but Melba, he tells, "mothered" him splendidly.

Macbeth—A story both touching and charming is told of Florence Macbeth's recent Minnesota concert. An elderly lady who had often heard the coloratura sing both in New York and abroad, sent a message of regret from her sickbed that she could not hear Miss Macbeth "for the last time." Friends took the message and added how much delight it would give their aged friend if Miss Macbeth would call and say a few words to her. Although this was told her at the end of a concert which had "held more encores than items," the singer went at once to the old lady's bedside, and there sang the ballad which had been all her life the dearest to the sick woman. It was "The Last Rose of Summer," and, said Miss Macbeth, "never in all my experience did I have so much difficulty in preventing my song from changing to tears."



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

Now, Which Country Will Claim the Honor of Inventing Banditry?

Le Matin of Paris declares that "the credit of inventing the jazz band does not belong to the United States but to France."

The jazz band idea, it says, originated in Paris in the time of the Directory, when people went to ball concerts.

"In those days as well as now," it continues, "people did not know what to do to amuse themselves; so they made a noise. Those who had great taste for noise went to the concerts of the Cat Orchestra. There were twenty cats with their heads in a row on the keyboard of a harpsichord. The performers by striking the keys worked a device which pulled the cats' tails, causing a caterwauling which gradually took on as much volume of sound as the jazz band and was fully as musical and entertaining. This so-called American invention is only a recurrence."

Americans will rejoice that their land has been cleared of the charges of inventing the syncopated atrocity which has as much relation to music as lynching. The humorous part of it is that *Le Matin* insists on emphasizing the fact.

THE *Evening Mail* recently printed an absurd story on "Why Ducks Can't Sing." Why, we heard several old ducks sing last season.

A CHICAGO paper alludes to Arthur Middleton as "the ace of baritones." This reminds us of another singer, the jack of tenors.

Why Certain Artists Will Vote a Straight Bolshevik Ticket

Our cruel government has issued an order prohibiting the use of uniforms or military titles for business or professional purposes. "Alackaday!" wails

Mme. Delaunois Spending Vacation Months in France

Mme. Raymonde Delaunois, with her husband, Lieutenant Louis Thomas, has returned to France to spend the summer months. Before her departure from this country, following her success in the Atlanta opera, she gave a recital in Jacksonville, Fla., and sang at the Charlotte and Macon festivals. The Jacksonville recital was a benefit concert given by Associated Charities for the Belgian babies, a cause near to Mme. Delaunois's heart, as she was born near Mons, Belgium. This was an unusually brilliant social and artistic success. In addition to her appearance next season with

certain artists, "now we'll have to earn our applause!" * * *

The Tales of Prime Donne

[Beau Broadway in the *Morning Telegraph*]

A MEDLEY, weird and undoubtedly unique, is described by one of our regular afternoon visitors. It tells how a famous prima donna "sang an aria from 'La Tosca' while the Boys' Band played 'The Gang's All Here.'"

More Exam. Questions

[Pacific Coast Musician]

Francesco Berger, a prominent teacher of London in former years, quotes the following from examinations he has given in musical institutions in that city:

Q. How many sorts of scales are there?

A. Three; the major, the minor and the chromatic.

Q. What is a double sharp?

A. When you strike two black keys at the same time, one with each hand.

Q. Define "Form" in music.

A. Well—it is not good form to applaud by stamping your feet—you should clap your hands.

Q. Can you say anything about the Hallelujah Chorus?

A. It was composed by a man named Hallé who in his youth had been apprenticed to a blacksmith.

Q. What does *sf* signify?

A. "So far," for one day's practice.

Q. What is a minuetto?

A. A piece that you can play through in one minute. * * *

THE headline, "5000 Leave Keys," should not be taken to mean that this number of pianists have forsaken their art. * * *

WHEN the eminent press representative of the Metropolitan blushes is he to be known as the Red Guard?

Raoul Laparra in his "Musical Journey Through Spain," Mme. Delaunois will join Magdelein Brard, the young French pianist, in a number of appearances, and will also give numerous song recitals. Next season at the Metropolitan, Mme. Delaunois will create the rôle of *Tytle* in the Maeterlinck-Wolff production of "The Blue Bird."

Duo-Art to Have Exclusive Cottlow Records

Augusta Cottlow has been engaged to make records for the Duo-Art exclusively. These records will include some of the pieces that have made her programs so deservedly popular.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 71
CLAUDE
WARFORD

CLAUDE WARFORD, tenor, composer and teacher, was born in Newton N. J., July 11, 1877, a descendant of Cotton and Increase Mather. He was educated at the Newton Academy. He began the study of piano at eleven years of age, and the study of voice and composition when he was seventeen. During his seventeenth and eighteenth years he sang leading tenor rôles in Gilbert and Sullivan's "Pirates of Penzance," "Patience," "Princess Bonnie," etc. At nineteen he went

abroad, where he remained for four years in Berlin and Stuttgart studying voice under Freitag-Besser and Axel Sandberg; piano under Max Pauer and theory with Samuel de Lange and Josef Anton Mayer. In 1900 he returned to America, and since that time has been abroad several times for further study with William Elliot Haslam in Paris, whom he also assisted; he also devoted one summer abroad in a special research into the folk-songs of the British Isles. He conducts vocal classes in New York City and taught in the Warford School of Music, Morristown, N. J., for twelve years. His compositions are well known many being sung by noted artists, especially during the last three or four years. The favorites are "Dream Song," "Earth Is Enough," "Pieta," and three encore songs, "The Stork," "The Frog," "The Bee," etc. At present Mr. Warford devotes his time to teaching and composing. He makes his home in New York.



Claude Warford

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Sousa Engages May Stone as Soloist for Transcontinental Tour

May Stone, coloratura soprano, has been engaged as soloist by John Philip Sousa for the coast-to-coast tour of his band. The tour started on June 14 with two concerts at the Academy of Music in Brooklyn. Miss Stone sang on this occasion the aria, "Qui la Voce" from "I Puritani," in the afternoon, and the Mad Scene from "Lucia" in the evening.

Engage Gustav Strube to Conduct "Pop" Concerts of Boston Symphony

BALTIMORE, Md., June 18.—Gustav Strube, conductor of the Baltimore Symphony Orchestra, has accepted the invitation to conduct the "pop" concerts of the Boston Symphony Orchestra in Bos-

ton, and at the conclusion of the series will return to Baltimore for the summer session of the Peabody Conservatory of Music where he will conduct classes in harmony and composition, orchestration and score-reading. Mr. Strube was formerly assistant conductor of the Boston Symphony. He holds the chair of harmony and composition at the winter school as well as the summer school of the Peabody Conservatory of Music.

MIDDLEBURY, Vt.—The students of the organ and piano departments of Middlebury College gave a recital at Mead Memorial Chapel on June 10 under the direction of Prof. L. J. Hathaway. Participants in the program included Hilda Woodruff, Marguerite Dyer, Rena Dumas, Angeline Simpson, Prudence Fish and Gordon Swan.

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JOHN C. FREUND, President

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300 IN ST. LOUIS'

"AL FRESCO" OPERA

Productions of Summer Season

Under Municipal Auspices

Elaborately Prepared

ST. LOUIS, June 14.—St. Louis will inaugurate its first season of *al fresco* opera next Monday evening when "Robin Hood" will be produced at the Municipal Open-Air Theater in Forest Park by a cast of well known artists, assisted by a chorus of 125 voices which has been rehearsing daily for a number of weeks and accompanied by fifty of the leading musicians from the St. Louis Symphony Orchestra. While the guarantee fund for the season of six weeks was solicited from all sources—merchants, civic bodies and others—nevertheless it is one of the first municipally operated seasons of opera in the country. The operas will be presented by the largest cast ever assembled for a thing of this nature, as there will be more than 300 participants, including artists, chorus, ballet and orchestra.

John McGhie, one of the best known conductors in light opera circles, and who has been associated with the Society of American Singers in New York, is in charge of the musical end. The stage direction will be under Charles Jones, who is also one of the "old hands" in the business. The principal singers include: Blance Duffield, soprano; Craig Campbell, tenor; Carl Gantvoort, baritone; Caroline Andrews, lyric soprano; Mildred Rogers, contralto; Charles Gallagher, basso. In addition there will appear William Danforth and Frank Moulan, two of the country's most popular comedians.

The season will include: "Robin Hood," "Bohemian Girl," "El Capitan," "Fra Diavolo," "Mikado" and finally a gala performance of "Carmen" for which an additional set of grand opera principals will be engaged. Civic organizations such as the Chamber of Commerce, Junior Chamber of Commerce, Advertising Club and others have taken large

blocks of seats for various nights during the season.

Last Thursday night one of the city's foremost musicians, Rudolph Gruen, gave a piano recital previous to his departure for New York City. The program contained music by Rachmaninoff, Kroeger, Granados, MacDowell, Rachmaninoff, Chopin and Liszt. Mr. Gruen is gifted with instinctive musicianship and his technique and expression establish him as an artist of first rank.

On Thursday evening at Armory Hall, an orchestra directed by Sidney Schiele played a comprehensive program for the benefit of the Auxiliary of the 138th (St. Louis) Infantry. Carrie Deal Smith, soprano, and Joe Milstein, violinist, were the assisting soloists.

Ethan Allen Taussig's Spring recitals are always interesting and the ones which were presented by his pupils on Wednesday and Friday evenings were thoroughly enjoyed.

The St. Louis Symphony Society announces a special mid-winter concert some time in February with Ernestine Schumann-Heink as the soloist. Owing to an unfortunate series of circumstances last winter, the diva was unable to appear here as scheduled and this special concert has therefore been arranged for her many admirers.

HERBERT W. COST

Shirley to Make Numerous Transcriptions for Viola d'Amore

Paul Shirley, the viola d'amore soloist, will spend the summer at Scituate, on the Massachusetts coast, where, in preparation for next season, he purposes to transcribe a considerable amount of music for his historic instrument. He intends to include at least one American number on each of his programs. His season will open with a joint appearance with Maria Condé, coloratura soprano, at Providence, R. I. In February and March, 1920, he will tour the South and West, with Edna Sheppard, pianist, as assisting artist.

John McCormack Aids Irish Fund

On Friday, June 13, John McCormack sent a check for \$1,000 to the campaign headquarters of the Irish freedom movement. In his accompanying letter he wrote: "God save Ireland, and lead her safely into the promised land of victory."

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PRESS COMMENTS IN FULL:

CHRISTINE LANGENHAN CLAIMS HEARERS IN FIRST APPEARANCE HERE

Mme. Christine Langenhan, the dramatic soprano, who appeared last night at the Loring Theater, under the auspices of the Junior College, is winning a place for herself as a true artist in the musical world. She gave a program of such unusual variety as to make her coming an event.

It was in the Bohemian number, "Songs My Mother Taught Me," that she charmed the most. For an encore, Mme. Langenhan gave the English translation, which does not spoil the fairylike rhythm of the song, as translations so often do.

In her French selections, Mme. Langenhan was especially pleasing in a fantastic bit by Saint-Saens, "Guitares and Mandolines." Her singing of Massenet's "Elegie" was exquisite, too. The Italian number, an aria from Glaucon, contained a good deal of sustained recitative which was artistically done.

Of her English numbers, the classical selections of Handel and Haydn with which she opened the program, gave her splendid opportunity to display her excellent technique. Vanderpool's "I Did Not Know" was probably one of the most popular numbers of the evening, and Cadman's "Land of the Sky Blue Water" was, as always, a favorite.

Mana Zucca's "Star of Gold," a brilliant piece of coloratura, closed the program with a display of pyrotechnics. The ever popular "Annie Laurie" was one of the many encores of the singer, whose graciousness induced her to respond to the enthusiasm of her hearers.—Riverside (Cal.) Enterprise, May 28th, 1919.

VARIED PROGRAM—ARTISTIC TREAT

Mme. Christine Langenhan, Dramatic Soprano, Pleases With Song Recital

Mme. Christine Langenhan appeared last evening in the Loring Theater. The splendid singer gave out her best in a varied program of songs which ran the gamut of composition from the classic measures of Haydn and Handel to weird Scandinavian folk tunes and modern French and English songs.

Her voice is big and brilliant and these qualities were used to advantage in an aria from "Glaucon" and in a Tchaikowsky number which she sang in Russian. "Songs My Mother Taught Me," by Dvorak, she rendered in the original Bohemian, following with an English version of the same song.

French numbers from Victor Staub, Saint-Saens and Massenet were effective, and the English and American songs, all chosen with a view to lightening the program, were extremely pleasing.

The singer graciously acceded to the demands of the audience on several occasions, and gave encore numbers or repeated a song the people especially liked.—Riverside (Cal.) Daily Press, May 28th, 1919.

CHRISTINE LANGENHAN CAPTIVATES CAPACITY AUDIENCE

The second day of the Festival opened with a song recital by Christine Langenhan, the dramatic soprano, who was one of the three visiting artists secured for the Festival. The public was thoroughly convinced at the end of the concert of Miss Langenhan's great ability as a singer. Miss Langenhan's personality is something wonderful, her voice sweet and sad at one moment and full of grandeur and fire at the next. Miss Langenhan sang to a crowded house and practically each number by her rendered had to be encored. She was applauded freely. As soprano soloist in the evening performance of the "Messiah" each of her solos were duly appreciated by the audience. She has been most cordially received.—Amarillo (Texas) Daily News, June 10th, 1919.

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FESTIVAL SPLENDID SUCCESS LANGENHAN ENTHUSED OUR AUDIENCES HER RECITAL MADE A UNIVERSAL APPEAL TO ALL CLASSES OF MUSIC LOVERS AND AS 'MESSIAH' SOLOIST SHE CLIMAXED HER SUCCESS WE ARE MORE THAN PLEASED

E. F. MYERS
Conductor, Amarillo Festival Chorus

EXCLUSIVE MANAGEMENT:
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Sings "Carmen" in Municipal Opera in Her Native City

Stella de Mette of San Carlo Forces Honored by Engagement for St. Louis

THE San Carlo Opera Company, of which Fortune Gallo is director, has been the means of introducing a number of singers of signal talent to American audiences. One who has won many laurels, particularly this season, is Stella de Mette, the young American mezzo-soprano, who is a native of St. Louis. She challenged the attention of musicians in her home town when only ten years old by the charm of her voice and the aptitude of her musicianship.

Four years later the girl was brought to the attention of Louise Homer and her noted husband, Sydney Homer, both of whom showed great interest in her work. The great contralto gave her much valuable advice, which stood her in good stead in later years.

When sixteen Miss de Mette, accompanied by her grandmother, went to Milan, and there attended school for two years, acquiring a thorough command of the Italian language. After class hours she studied voice and stage deportment under several eminent Milanese professors, Maestro Rupnick Manelli and Malino.

After twenty months of study she made her operatic debut at the Politeama in Genoa as *Lola* in "Cavalleria." Her other rôles were *Pamela* in "Fra Diavolo" and *Adalgisa* in "Norma," which last she sang twenty-eight times. Miss de Mette was at the time the youngest foreigner who had appeared in Italy.

On returning to America she was engaged by Mr. Gatti for the Metropolitan.



Stella de Mette, American Mezzo-Soprano

She was under contract for Italy and Spain the following year, but was prevented from returning by the war. Thereupon she allied herself with Fortune Gallo's organization and is now entering upon her fifth season with that company. In the past four years she has sung eighteen operas and scored heavily in "Carmen," for the title rôle of which she has just been engaged by the Municipal Opera Association of St. Louis.

Victory Girls' Orchestra of Portland, Ore., Starts on Tour

PORTLAND, ORE., June 6.—The Victory Girls' Orchestra, which was organized by the Ellison-White Conservatory of Music, left June 4 for a ten weeks' Chautauqua trip through Nevada, California, Oregon, Washington, Utah, Idaho and Montana. Catherine Nolte is first violin and conductor; Mary Talmage, violin and xylophone; Ella Leonard, piano and soprano soloist; Patricia French, clarinet and reader; Iris Canfield, 'cello. Miss Nolte, prominent as a violinist in Los Angeles, and Miss Canfield of Seattle were engaged by William Robinson Boone, managing director of the conservatory, on his recent visit to Seattle and Los Angeles. The Ellison-White policy is to aid in every way possible the young artists of the Pacific Coast and to assist them in starting professional careers. Three of the young women have been students in the conservatory. There are now on the road three companies of Pacific Coast musicians and one soloist, Mrs. Ruth Thompson, who have been sent out by the conservatory. Mrs. Thompson has been engaged as soloist with an orchestra on the six-day Canadian Dominion circuit. N. J. C.

Community Opera Company of Washington Presents "Carmen"

WASHINGTON, D. C., June 12.—For the third time this season the Community Opera Company demonstrated what can be done with opera by local talent. On this last occasion this worthy organization offered "Carmen" in concert form by the French chorus, which is a part of the organization. The performance was conducted by August King-Smith. Those in the cast were: Gretchen Hood, as *Carmen*; Mabel Coldenstroth, *Michaëla*; Leopold Glushak, *Don José*, and Oliver Mellum as *Escamillo*, with Celia Fioravanti, Waldemar Dorffman and Harlan Randall in the minor rôles. Myrtle Keshkeimer was the efficient accompanist. Interesting and pertinent remarks on opera were given by Edouard Albion, director general of the Community Opera Company, and by Peter W. Dykema, choral director of the War Camp Community Service. The presentation of "Carmen" was under the auspices of the War Camp Community Service. W. H.

Cecil Arden, contralto of the Metropolitan Opera Company, is adding to her repertoire for next season two songs by Burnham, "The Cock Shall Crow" and "Norah," and "A Southern Lullaby" by Terry.

Connell, the young American contralto, and Emma Noe, soprano, also an American, have had fine success on this tour and have added to their reputations in their many appearances under Emil Oberhoffer's baton. Miss McConnell returned to New York last week and will appear during the coming season in concert under Mr. Heighon's management.

ANTOINETTE WARD'S RECITALS

New York Teacher Introduces Artist-Pupils in Three Events

Further proof of Antoinette Ward's success as a pedagogue was given in three piano recitals in which several of her artist-pupils were presented at Wanamaker's Auditorium, New York, on the afternoons of June 3, 5 and 13. At the first recital Constance and Helen Hulsman gave a program which emphasized their gifts revealed in a concert several weeks ago. Constance Hulsman was heard in excellent interpretations of Bach's "Gavotte Aria," Scarlatti's A Major Sonata, Schumann's "Slumber Song," "Arabesque," Grieg's "Butterfly," "Little Bird," and MacDowell's "Song" and "Shadow Dance." Helen Hulsman shared equal success in Schumann's "Romance," F. Sharp Minor; Chopin's G flat Major Etude, A flat Major Waltz; Saint-Saëns's G Minor Concerto (first movement); Moszkowski's "Juggleress"; MacDowell's "March Wind," and Liszt's Tenth Rhapsody.

The second recital brought forward Gordon Phillips, assisted by William Scarpioff, tenor, from the studios of Jerome Hays, the New York vocal teacher. Mr. Phillips also repeated former successes scored recently in the same auditorium in a group of MacDowell and other works of Liszt, Rachmaninoff, Schült, Nevin and Tchaikovsky. Mr. Scarpioff revealed admirable vocal artistry in numbers of Liszt, an old French melody, Mottei and Lieurance.

In the last recital Modena Scovill and Mr. Phillips appeared, jointly assisted by Katherine Knob, contralto. Miss Scovill played charmingly Bach-Saint-Saëns "Gavotte," three Preludes of Chopin, Kramer's "A Fragment" and Scott's "Danse Nègre," while Mr. Phillips again won praise through a group of Chopin, Brahms' "Hungarian Dance" and Liszt's Impromptu and Rhapsody. Miss Knob disclosed her pleasing contralto voice in works of Giordano, Hawley, Forster and Scott. M. B. S.

New Operetta by Terry Produced in Yonkers, N. Y.

YONKERS, N. Y., June 8.—A new operetta, "The Wise Old Tree," words by Lila G. A. Woodfall and music by Robert E. Huntington Terry, was given with success by St. Andrews' Dramatic Club on June 3 at St. Andrews' Parish House. Mr. Terry is well known for his efforts in composition and, as was to be expected, the operetta scored a well-deserved success. The principal parts were interpreted by Harold Land, the well-known baritone, and George Bagdasarian, tenor. R. W. W.

Loretta O'Connell's New York Appearances

Loretta C. O'Connell, the New York pianist, has had one of the busiest and most successful seasons of her career. Her recent engagements in or near New York reveal concerts at the Greenwich House, under the auspices of "La Scena et La Vita," on May 22; Rand School Auditorium, May 27; Waldorf-Astoria, May 30; Kingston, N. Y., June 3, and Wanamaker's auditorium in conjunction with Cora Remington, soprano, June 16. Miss O'Connell is scheduled to give an all-Chopin recital at her Connecticut home this summer.

NEW HAVEN, CONN.—Piano pupils of Pauline Doolittle gave a recital Saturday afternoon. Those taking part were Theresa Goldman, Helen Jacobs, Harriet Morrell, Horace Williams, Bessie Blackman, Ethel Robinson, Selma Goldman, Jessie Butler, Jane Stevens, Margaret Beck, Myrtle Avery, Mabel Mossetti and Eleanor Williams.

RENATO ZANELLI IS METROPOLITAN'S NEW CHILEAN BARITONE



Renato Zanelli, Chilean Baritone

On the roster of the Metropolitan Opera House for next season is to be found a new name in that of Renato Zanelli, the Chilean baritone, who has signed a contract with that company for four years. Mr. Zanelli was born in Valparaiso in 1892, of an Italian father and Chilean mother.

He went to Europe, studying there for fifteen years and graduating as a lawyer. The wishes of his family were that he pursue his father's business, but he was induced to study singing by Angelo Querzé, a singing teacher and tenor. The latter assured him that within two years he would make his debut, a promise justified by Sig. Zanelli's appearance two years later in the Teatro Municipal of Santiago, when he made his debut as *Valentino* in "Faust," creating a great success.

Encouraged by this, Sig. Zanelli went to Buenos Ayres. Having been heard there by Caruso he was advised to come to New York and present himself to the Metropolitan. A short time after his arrival here he met Andres de Seguro, who took much interest in him and undertook to prepare him during the several months preceding the audition which resulted in his contract with the Metropolitan. As a complement to this he has also signed a splendid contract with the Victor Talking Machine Company.

Rockford Civilians and Soldiers Cooperate in "Mikado"

ROCKFORD, ILL., June 10.—"The Mikado" was given splendid presentations recently at the Rockford Theater under the auspices of the Officers' Association, Convalescent Center, Camp Grant, with Rockford and Camp Grant singers. The proceeds of the performances were devoted to the canteen committee work of the Rockford Chapter, American Red Cross. Myron E. Barnes directed. H. F.

TACOMA, WASH.—The operetta "Midsummer Eve," given under direction of Lucetta Marsden, supervisor of music in the Puyallup schools, attracted a large audience at the High School hall June 6. Assisting in the cast were pupils of the sixth, seventh and eighth Puyallup grades. Mrs. Zoe Pearl Park, dramatic contralto, was soloist at a brilliant reception held at the Knights of Columbus Temple on June 5, honoring Genevieve Johnston, daughter of Major-General Johnston, commander of Camp Lewis.

CONNEERSVILLE, IND.—Marie Maloney, pianist; Florence Johnson, contralto, and Helen Myers, violinist, of Cincinnati, gave a musicale here at the Elmhurst School June 9.

AMERICAN ARTISTS SCORE SUCCESS WITH MINNEAPOLIS FORCES



Emma Noe, Soprano, Wendell Heighon, Manager, and Harriet McConnell, Contralto, at Iowa City, Ia., on the Spring Tour of the Minneapolis Symphony Orchestra

The manager and two of the popular soloists of this spring's tour of the Minneapolis Symphony Orchestra are shown in the above picture. Wendell Heighon, known all over this country as one of the most energetic orchestra managers, is escorting the two young ladies to their hotel after a concert. Both Harriet Mc-

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Important Faculty Changes for Cincinnati Conservatory

Veteran Members of the Teaching Staff Receive Long Leaves of Absence While Others Resign—Five Departments Affected—Cincinnati Symphony Orchestra to Make Eastern Tour

CINCINNATI, June 14.—The most interesting news of the week came in the announcement of no less than five important changes to take place in the faculty of the Cincinnati Conservatory of Music before the beginning of next season. It has been known for some time that Dr. Fery Lulek, teacher of voice, intended to leave the institution at the end of the current season to resume his career as a singer and to do some teaching in New York. Dr. Lulek leaves for this purpose at the end of the month. He states that he has obtained a two years' leave of absence.

The most significant announcement, however, was that Pier Adolfo Tirindelli and Theodore Bohlmann, who have been part of the conservatory for practically twenty-five years, have also asked for leave of absence. Mr. Tirindelli has been teacher of violin and conductor of the conservatory orchestra for so many years that his concerts have become one of the chief fixtures of our musical season. The conservatory orchestra is, in all truth, a junior symphony orchestra, and from its ranks many prominent players in orchestras all over the country have graduated. As a composer Mr. Tirindelli is also known to a wide circle. The concert of his compositions given last week by members of the faculty was a notable event. Mr. Tirindelli, who was director of the Conservatory in Venice before coming to this country, intends to spend a year in New York and has asked for that period of vacation. He has many friends among the opera singers and Moranzoni, one of the conductors at the Metropolitan, is his pupil. Mr. Tirindelli's daughter, Wanda, is to study next season with Campanari, and it is partly due to the wish to be with her that Mr. and Mrs. Tirindelli intend to spend the year in the metropolis.

Theodore Bohlmann, pianist, ensemble artist and composer, came to the conservatory in 1890 having been engaged by Clara Baur upon the recommendation of Hans von Bülow and d'Albert. During these years he has been active both as a teacher and soloist. His ensemble concerts at the conservatory introduced many important novelties to the local public. About fifteen years ago Mr. Bohlmann took a three-year leave of absence from the conservatory and spent the time in Berlin as teacher at the Stern Conservatory. Since his return he has been active in both teaching and playing. It is understood that he has offered his resignation and that he has another attractive offer.

Asks Year's Leave

Louis Saverne, pianist, has also asked for a year's leave of absence. Mr. Saverne also has been connected with the conservatory for a considerable time. He is a pupil of de Pachmann and desires to devote a year to study and recreation.

The fifth member of the faculty to leave is Karl Otto Staps, the organist, who has resigned and intends to engage in further study in London and Paris. Mr. Staps was also choirmaster of St. Paul's Cathedral, which position he likewise relinquishes.

These changes have naturally led to many rumors and several others have been mentioned as likely to leave the conservatory, but none of the other rumors

is founded on fact. There has also been a great deal of speculation as to who will succeed those who are leaving. All that is known definitely is that Ralph Lyford, conductor of the opera department, will assume charge of the conservatory orchestra during Mr. Tirindelli's absence. Bertha Baur has been to New York twice within the last fortnight, arranging for a voice teacher to replace Dr. Lulek. While nothing definite has been settled, it is known that she has begun negotiations with two teachers who have had notable American careers as singers.

Eastern Tour for Orchestra

Plans for the next season of the Cincinnati Symphony Orchestra are proceeding apace. It is now practically settled that the orchestra will make an Eastern tour in November, visiting New York, Boston and other important centers. It will give these communities their first opportunity to hear Ysaye as conductor and, while of course nothing definite has been settled in that direction these communities will also be given opportunities to hear some unconventional

programs, as Ysaye expects to present some important novelties rather than the usual "war horses" when he plays in the East. The orchestra management has also been invited to tour the Pacific Coast in an offer with such an attractive guarantee that it has been difficult to refuse it. But since next year is May Festival year, so extended a tour will not be practicable. A Southern tour will be made in January. The orchestra's success on its first Southern tour last year was so pronounced that it would not be difficult to extend the tour during the coming season by several weeks, but the orchestra cannot spare the time. The usual Middle West tours will also be made.

While not all of the soloists have been determined for next season, a number have already been selected. Among them are Arthur Rubinstein, pianist; Jacques Thibaud, violinist; Lucy Gates, soprano, and in all probability Mme. Matzenauer. An effort will also be made to adjust dates so that Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra, may come down here for a pair of concerts as pianist. Emil Heermann, concertmaster of the orchestra, will also be one of the soloists.

Hans Schroeder, teach of voice at the College of Music, has been at the Good Samaritan Hospital where he underwent an operation a fortnight ago. He has been steadily improving.

Conservatory's Summer Session

The summer session of the Cincinnati Conservatory of Music opens to-morrow and will continue until Aug. 1. Among

the teachers who will be active during this time are Mr. and Mrs. Edgar Stillman Kelley, Louis Saverne, Marcian Thalberg, William Kraupner, Jean Ten Have, Peter Froehlich, John A. Hoffman and Albert Berne. The course in public school music will be in charge of Mrs. Margaret Pace.

Margaret Trone, a gifted young pupil of Romeo Gorno, of the College of Music, and Irma Lindenmeyer, soprano, a pupil of Hans Schroeder, gave a well-attended and enthusiastically received recital at the Odeon Tuesday evening.

Thomas James Kelly's class gave a recital in Conservatory Hall Tuesday evening. The program was divided into two parts, the first of which was devoted to songs and ballads and the second to operatic arias. The pupils acquitted themselves with distinction and Mr. Kelly, who came to the conservatory two seasons ago, was congratulated by the large audience. Those who appeared were Thelma Batson, Leila Heckle, Margaret Powell, Minna Dorn, Marion Lindsay, Jane Beats, Martha Doerler and Mrs. Harrison Warriner.

At the commencement exercises of the Union Night High Schools last week the Walnut Hills Choral Union, augmented by the Highland School and the Oakley Community Chorus, presented the musical program, under the direction of David Davis.

Last Sunday afternoon, in the auditorium of Miami University, Oxford, Lillian Aldrich Thayer presented her pupil Genevieve Kleinknecht, in a recital.

J. H. T.

ETHICS OF COLLABORATING

MacKaye and de Koven, Joint Authors of Opera-to-be, Give Views

Percy MacKaye and Reginald de Koven, American librettist and composer, at present concentrating their joint efforts on the production of "Rip Van Winkle," the opera ordered in advance by Campanini, recently gave an interesting interview to a representative of a New York paper. Among other things, Mr. de Koven commented on the perfect unity with which he and Mr. MacKaye had been able to work together. "We know that our sympathies are the same," observed Mr. de Koven. "We are able to work together in perfect unity. Indeed, one of us was in Switzerland when we collaborated last."

Once a lady suggested to Mr. MacKaye that she always thought of him as composing his poetry in a rose garden by moonlight. "We may work about rose gardens," observed the poet, "but we don't write in rose gardens." Whereupon Mr. de Koven remarked:

"I wonder whether people realize the amount of labor actual manual labor, there is connected with writing an opera, in preparing the scores for an orchestra. What do you suppose the number of symbols will be that I shall put on paper for 'Rip Van Winkle'? I should say very close to five million notes and indications, and if one of them is wrong then the whole score is wrong."

MINNIE TRACY'S CONCERT

Scenes from "Iphigenia in Tauris" Conspicuous on Cincinnati Program

CINCINNATI, OHIO, June 6.—At the Woman's Club last evening Minnie Tracey gave a concert of her students, including those who are studying both opera and concert with her. The program was begun with two scenes from the first act of Gluck's "Iphigenia in Tauris," in which Miss Tracey appeared as Iphigenia, Marguerite Bentel as the First Priestess and Helene Kessing as the Second Priestess, while a group of pupils sang the chorus of Priestesses. Miss Tracey was heard to advantage in this noble music and gave an excellent performance, as did the young ladies, whom she had trained carefully.

The concert program followed, Miss Kessing singing songs by Fourdrain and Victor Herbert; June Abraham, the "Bell Song" from "Lakmé"; Margaret Van Horn, James H. Rogers's "Five Quatrains from the Rubaiyat of Omar Khayyam"; Etta Weiler, a song by Arensky and the aria of Mathilde from Rossini's "William Tell." Mary Kelch mezzo-soprano, sang a Rossini aria; Arnold Schroeder, bass, the aria from Verdi's "Sicilian Vespers"; Florence Enneking, the Micaela aria from "Carmen"; Laura Strubbe, the "Mad Scene" from "Lucia" assisted by Stephen Maddock, flautist. Margaret Hukill scored in arias from Mozart's "Figaro" and Massenet's "Le Cid"; Edna Daugherty in Handel's "Where'er You Walk" and Mabel W. Daniels's "Song of the Persian Captive."

Katherine Hoch sang an aria from Massenet's "Manon." The program was brought to a close by Miss Bentel and Mr. Schroeder, the former singing an aria from Massenet's "Werther," the latter one from "Aida." Beatrice Lindsay was the able accompanist.

Roberto Rotondo, Tenor, Featured as Soloist at Concert

Roberto Rotondo, tenor of the Milan Opera Company, was the featured soloist when he assisted the pupils of the Lisette Josty-Hammond School of Singing at their concert in Carnegie Chamber Music Hall, New York, on Friday evening, June 6. His programmed numbers

were "Una furtiva lagrima," from Donizetti's "L'Elisir d'Amore," and "Facimela Scetà," a Neapolitan song by René R. Hammond.

PORTLAND, ORE.—Mrs. Ethel Barksdale Warren presented a number of her pupils in recital June 5 in the Lincoln High School auditorium, Dr. Stewart McGuire, baritone, assisting. Those taking part were Gladys Foster, Clarence Foster, Cordelia Dodson, Robert Roake, Sarah Loise Roake, Yette Rogers, Mildred Wharton Elizabeth Tonneson, Ruth Peterson, Ira Mae Schloth, Verna Crowell, Ruth Green, Hazel May, Frances Stewart, Anna Stewart, Walter Danziger, Louise Church, Lois New, Jane Bodine and Nona Peterson.

FREDRIC FRADKIN

The Only Soloist Who Appeared Seven Times This Season with the Boston Symphony Orchestra

BOSTON

Mr. Fradkin was loudly applauded for his performance of Mendelssohn's concerto. He took the first movement and the Finale at a very rapid pace, but his performance was so clear and so musical that swiftness was welcome. In the second movement, Mr. Fradkin happily avoided "sweetness" and sentimentalism. The music was sung, not sobbed. The hearty appreciation of the audience was justly deserved.—*Boston Herald*, by Philip Hale.

He gave his hearers the pleasure of sure and pliant fingers, sensitive bowing; a tone that mingled fineness, sensibility and propulsive power; animation of rhythm and progress, adept and flowing modulation, bright and changeable color and just perception of Mendelssohnian artifice, elegance and charm. Out of these abilities and this outcome spoke not only the virtuoso of the violin, but a perceiving and transmitting musician, an artist of fine fibre and keen discernment, seeker and attainer of the just, the persuading mean.—*Boston Transcript*, by H. T. Parker.

The exceptional beauty of Mr. Fradkin's tone has been noted long since, and it was particularly in place, of course, in the slow movement (Mendelssohn concerto). The soloist was warmly recalled.—*Boston Post*, by Olin Downes.

PROVIDENCE

Fredric Fradkin made his debut, scoring a success in Saint-Saëns' "Rondo Capriccioso." A full round tone, a dependable technique and much temperament were displayed.—*Providence Journal*.

BROOKLYN

He draws a tone that is remarkably pure and even.—*Brooklyn (N.Y.) Daily Eagle*.

BALTIMORE

The soloist, Fredric Fradkin, rendered with exceptional skill and perfect technique the Concerto in E Minor by Mendelssohn.—*Baltimore American*.

WASHINGTON

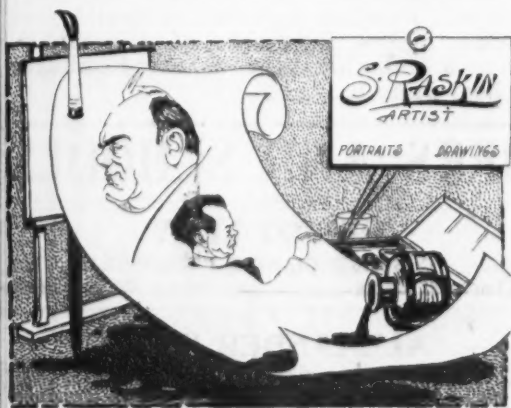
Mr. Fradkin gave a brilliant and intellectual reading of this work (Mendelssohn concerto) and was enthusiastically recalled by the delighted audience.—*Washington Herald*.

PHILADELPHIA

He is distinctly a real addition to the soloist group. Sure of himself, free and flexible and spontaneous in his bowing, with a delightful singing tone and a swiftness of execution that made the final allegro a real presto, he evidently believes that art, after all, is a matter of enjoyment and not to be taken too solemnly. And it was in this engaging, easy-going mood that he read the concerto, while in the more or less melting meditative passages in the symphonic poem his luscious solo work was a factor in the general impression of a serene and lofty beauty that inhered in the work from beginning to end.—*Philadelphia Public Ledger*.

He revealed himself, artistically, as the peer of any of the well-known players.—*Philadelphia Record*.

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Opera Stars and Flyers Meet at Macon's Aeronautical Congress



MACON, GA., June 10.—Several stars of the Metropolitan Opera Company were present at the Aeronautical Congress held here recently. A representative group is shown in the accompanying picture. From left to right they are: Raymonde Delaunoy; Lewis Thomas, her husband; Edith Prilik, secretary to Rosa Ponselle; Miss Ponselle, and one of the aviators.

Rosalie Housman Returns to California

Rosalie Housman, the young San Francisco composer, who has been in New York this winter, left for her home in California on Saturday, June 14. Miss Housman will spend the summer there resting and composing, and will return to New York in the fall. During this winter Miss Housman's songs have appeared on the programs of many prominent artists and have been published by leading publishing houses. She has also been teaching harmony in New York this winter in the studio of Louis Stillman and will continue her work there next autumn.

Give Joint Vocal and Piano Recital in Litchfield, Conn.

LITCHFIELD, CONN., June 8.—Friday, June 6, Mrs. Louise Peary Findlay, pianist, and Norma Riker, soprano, of the faculty of Martha Washington College, appeared in joint recital at Litchfield Hall. Mrs. Findlay's program gave opportunity for her to display her ability as a dramatic song-interpreter. Both

her technique and musical feeling were above reproach. The numbers most appreciated were Chopin's C Sharp Minor and Black Key Etudes, MacDowell's "Scotch Poem," and the Liszt Rhapsodie No. 6, the climax of the program. Miss Riker captivated her audience with her charming personality as well as her singing. Her voice is fresh and pleasing. She appeared to specially good advantage in the "Vissi d'arte" aria from "Tosca." Other numbers were "Cupid's Wings" by Hammond; "Robin, Robin, Sing Me a Song," by Spross, and "Hay-making," by Needham. Mrs. Findlay's accompaniments were well balanced and sympathetic.

Damrosch Forces Repeat Program in Honor of Hopkinson in Brooklyn

A large audience attended one of the most enjoyable of Mayor Hylan's People's Concerts given in Prospect Park May 11. In response to requests from several hundred persons the City Chamberlain, Philip Berolzheimer, managed to have the program given in memory of the first American composer, Francis Hop-

kinson of Philadelphia, Pa., in Central Park, repeated for Brooklynites. The New York Symphony Orchestra, conducted by Walter Damrosch, presented a program of sterling worth in which the two principal numbers were Liszt's "Symphonic Poem" and the Tchaikovsky "1812 Overture." The work of the orchestra was uniformly excellent. A popular number was the "Invitation to the Dance," by Weber. Included also in the program were Massenet's "Phédre," excerpts from Mascagni's "Cavalleria Rusticana," the overture to "Mignon" by Thomas, Handel's "Largo," De Greef's "Flemish Folk Song," and the "Marche Militaire" by Schubert. Alice Moncrieff sang the first American song, "My Days Have Been So Wondrous Free," which had to be repeated. The concert was under the general direction of Willem Willeke.

A. T. S.

Peabody Conservatory to Add Horatio Connell to Vocal Faculty

BALTIMORE, June 16.—Horatio Connell, the baritone, has accepted the invitation of Harold Randolph, director of the Peabody Conservatory of Music, to become a member of the faculty. Mr. Connell is a pupil of Julius Stockhausen and through him became the artistic descendant of Manuel Garcia. Mr. Connell has long been a factor in American music. Previous to commencing his career in this country, he spent nine years abroad, four of which he gave to study and the rest to singing in oratorio and concert. In America, Mr. Connell has been heard at many of the important music festivals. He will take up his new duties at the Peabody Conservatory in the fall.

May Farley and Piohr Wizla Sing at Atlantic City Concert

ATLANTIC CITY, June 9.—It was a large and brilliant audience that greeted the Steel Pier Symphony Orchestra last Sunday night, when J. W. F. Leman conducted a program including Weber's "Freischütz" Overture, Beethoven's Fifth Symphony (first movement), Tchaikovsky's "Chanson Triste" and Sibelius' "Valse Triste." May Farley, soprano, was heard in a "Carmen" aria. Piohr Wizla, baritone, gave the prologue from "Pagliacci." In a duet from "Thais," both singers pleased. The concert closed with German's three Nell Gwynn dances.

J. V. B.

Godowsky in New Los Angeles Home

LOS ANGELES, CAL., June 12.—Leopold Godowsky and his family are now occupying their new Los Angeles home at 626 South Alexandria Avenue. Mr. Godowsky goes to San Francisco next week to begin his famous Master Piano Classes in that city on June 30. The sessions will last until Aug. 1 in San Francisco, after which the pianist will go to Seattle, where he is scheduled to conduct a series of master classes from Aug. 4 to Sept. 4. Four days later will find him in Kansas City, Mo., for the series in that city, terminating on Oct. 11.

Artists Aid Canteen Fund

Kathryn Platt Gunn, Brooklyn violinist, was heard recently in a concert given in Manhattan for the benefit of the Washington Heights Canteen. Other artists taking part in the concert were Mildred Graham, soprano; Alice Moncrieff, contralto; John Finnegan, tenor; George W. Reardon, baritone; Edith Morgan Savage, accompanist, and Ethel Watson Usher, accompanist. Miss Gunn made a favorable impression in two groups of compositions.

A. T. S.

MR. GALLO DECORATED BY ITALIAN CROWN FOR RED CROSS WORK



Fortune Gallo, Cavaliere della Corona d'Italia

Fortune Gallo, impresario of the San Carlo Opera Company, received a cablegram from Italy last week announcing his nomination, by the secretary of state of Italy, to Cavaliere della Corona d'Italia, as a recognition of his work for the Italian Red Cross. Mr. Gallo, it will be remembered, gave a substantial percentage of the receipts of his operatic performance during the war to the Italian Red Cross. The decoration is a recognition also of his services to the cause of Italian art.

Estelle Harris Soloist in New York Church

The concert calendar of Estelle Harris, New York soprano, includes many successful appearances in and away from New York. A partial list of dates for this month records engagements at the Manhattan Congregational Church, New York, where she was heard as special soprano soloist on June 8, and was re-engaged to sing there on June 15. She is also scheduled to appear in Mt. Vernon, Ohio, June 17; Newark, Ohio, June 18; Columbus, Ohio, June 20, and Cleveland, June 22.

ORANGE, MASS.—A large audience heard a piano recital given on June 7 at the Congregational Church by the pupils of Harold Brown, instructor in piano. Twenty-five pupils took part, assisted by Katherine Bacon, organist; John T. Bone, Jr., basso, and Arlan R. Coolidge.

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Opera Association of Portland, Ore., Celebrates Its Success

Hold Joyous Feast After Performances of "The Elixir of Love"
—Prepare for Victory Rose Festival—Clubs and Individual Musicians Active—Section of State Teachers' Association Meets

PORTLAND, ORE., June 8.—The Portland Opera Association gave a banquet at the Benson Hotel on Tuesday evening, June 3, to celebrate the recent successful performances of "The Elixir of Love." When the association proved to the Portland public, especially to the musical element, that amateurs were able to present the highest class of opera, if a capable director, carefully selected soloists and a well-trained chorus could be secured, and that these requisites could be supplied in this city has been so fully demonstrated that the members of the association were in a most favorable mood to enjoy the banquet.

The toastmaster was Carl Herbring. Short but encouraging speeches were made by H. C. Plummer, Warren A. Erwin, A. C. Davidson, W. L. Paul, Ivan Humason, Blaine B. Coles, J. Robert Stites, J. L. Wallin, Mrs. Lula Dahl Miller, and Mrs. Edward Thompson, the president of the association. The banquet was largely attended and was most enjoyable.

Rehearse for Festival

A successful rehearsal of songs for the Victory Rose Festival concert was held in the First Unitarian Church on Wednesday evening, June 4. William H. Boyer, superintendent of music in the city schools, directed the chorus. Directors and members of the choirs of the largest churches in the city are assisting. Among those who will take part are J. William Belcher, choir director of the Central Presbyterian Church; Frederick W. Goodrich, organist and director of St. Mary's Pro-cathedral; Joseph McFall, choir director of Sunnyside Methodist Church, and Joseph Finley, choir di-

rector of the Arleta Baptist Church. Mr. Finley is also director of the Portland Oratorio Society, which will assist at the concert. Charles W. Swenson, director of the Columbia Singing Society, will also give his aid and that of his society for the occasion.

The Musicians' Club of Portland presented the retiring president, Dr. Emil Enna, with a handsome silver vase at a luncheon at the Oregon Grill on Tuesday, June 3. The presentation was made by George E. Jeffrey, the new president. Oscar Figman, who is appearing at the Alcazar Theater, was the guest of honor at the luncheon. Fifty members of the club were present.

The Ellison-White Musical Bureau has announced that it has secured Leopold Godowsky to conduct master classes in Seattle, Aug. 4 to Sept. 6, inclusive. Numerous inquiries are coming from teachers and students who desire to join these classes.

Summer Courses in Music

William H. Boyer, superintendent of music in the Portland public schools, will be a member of the faculty at the University of Oregon Summer School, where three courses in music will be offered. The first course, elementary music, will show how necessary musical knowledge is in the public school. Advanced music will be given in the second course, and will include sight reading, melody writing, choral directing, phrasing, interpreting, and musical expression with the use of the phonograph. The third course, in choral and part singing, will be a training in the conducting of community singing. There will be singing of chorals, rounds, glees and folk songs of different nations.

John Claire Monteith sang "The Requiem," Stevenson, and "Flanders Fields," McRae, at the memorial services held at the Couch School on Thursday evening, June 5. These services were for the soldiers and sailors who were formerly members of the Couch School.

Mrs. Robert E. Clark entertained the members of the Crescendo Musical Club at her home on Willamette Heights on June 6. Luncheon followed an afternoon devoted to music. The club, which is under the direction of Mrs. Rose Coursen Reed, is concluding a successful season. Mrs. George Joseph is president, Mrs. W. H. Smith, vice-president, and Mrs. Glen Foulkes, secretary and treasurer. Other prominent members of the club are Mrs. L. E. Cable, Mrs. W. H. Dedman, Mrs. J. L. Gallagher, Mrs. Sidney Rasmussen, Mrs. C. C. Hall, Mrs. D. L. Blodgett, Mrs. R. H. Torrey, Mrs. M. R. Madsen, Mrs. Theo Osmund, Mrs. H. E. Jagger and Mrs. Perrin.

Under the chairmanship of Mrs. A. C. Shaw, a delightful concert was given on Monday evening, June 2, at the Laurelhurst Club. The Smith Concert Company furnished the program. This company is composed of Alice Genevieve Smith, harpist; Jean A. Stockwell, violinist, and Hazel Atherton, pianist. Miss Stockwell is from New York and Miss Atherton from Chicago.

Teachers Hold Meeting

At the regular meeting of the Oregon Music Teachers' Association, Portland district, held in the music parlors of Lipman, Wolfe and Company on Monday evening, June 9, the work in the high schools was demonstrated by the appearance of the boys' and girls' glee clubs, and the members of the Jefferson high school orchestra. The annual convention of the association will be held on June 12 at the Benson Hotel.

Mamie Helen Flynn has been appointed chairman of music and entertainment at the Red Cross Convalescent Hospital at Vancouver, Wash. During the war, Miss Flynn served as chairman of the music of the Girls' National Honor Guard and as chairman of the local music committee of the General War Work Council of the Y. M. C. A. The splendid work done by Miss Flynn makes this appointment specially appropriate.

Mrs. Henry Ladd Corbett and Mrs. Cameron Squires will be associated with Miss Flynn on the committee.

F. X. Arens of New York expects to ar-

rive at his Oregon home at Hood River, Ore., about June 25. He will give lessons in Portland during the month of September. N. J. C.

BRIDGEPORT CLUBS ELECT HEADS FOR NEXT SEASON

Wednesday Musical and People's Chorus Choose New Officers—Local Forces in Concert

BRIDGEPORT, CONN., June 8.—The Wednesday Afternoon Musical Club has elected these officers for 1919-20: Mrs. Harry C. Ives, president; Mrs. John M. Sterling, vice-president; Mrs. William H. Comley, Jr., recording secretary; Margaret Hughes, corresponding secretary, and Mrs. T. B. Coggeshall, treasurer.

The club announces a return to the old policy of artists' concerts, which were given up during the war. It has been decided to give three members' concerts at members' homes, open to active and associate members; three members' concerts, to be held at halls and churches; and four artists' concerts, plans of which are to be announced later. An interesting report of last season's activities has been compiled by Mrs. William H. Comley, Jr., recording secretary.

The officers of the Wednesday Afternoon Musical Club for the season of 1918-1919 were Mrs. DeVer H. Warner, president; Mrs. Harry C. Ives, vice-president; Mrs. Charles Cole, treasurer; Miss Edith Proudman, corresponding secretary; Mrs. William H. Comley, Jr., recording secretary.

The season opened with a musicale and reception to active members, Oct. 22, by the president, Mrs. Warner, at her home in Fairfield. An excellent program was given by club members and a number of patriotic songs by the Women's Liberty Chorus, under the leadership of Mrs. F. B. Granniss, added greatly to the pleasure of the afternoon.

In the recent annual business meeting of the People's Chorus officers were elected as follows: J. Henry Hutzel, re-elected president; Herbert A. Strout, vice-president and conductor; Mrs. Charles Emery, secretary; Archibald Patterson, treasurer. The board of directors comprises Victor Noran and Wendel Koger; the auditing board, Charles

Emery and Raymond Sipperly. Mrs. Strout is to be accompanist another year.

This chorus did splendid work recently, presenting Cowen's "Rose Maiden." The activities of the chorus are always noteworthy, made especially so by the fact that the director, Herbert A. Strout, is blind. He is a musician of rare sympathy and a director of skill, magnetism and ability.

Community singing is carried on here under direction of Alvin C. Breul, organizer and leader of community singing for the Bridgeport Community service. Mr. Breul is also organist and choir director of St. John's Episcopal Church.

At a meeting June 3, at Longfellow school, in connection with Americanization work, the West End Educational Alliance was formed, and a community opera was planned for presentation soon. Mr. Breul is in charge. Competent teachers will instruct in folk dancing.

The concert given on May 29 by the High School students' glee clubs and orchestra was a deserved success. Ingeborg Svendsen-Tune is musical director. The soloists were Louis Galbiatti, 'cellist, whose playing of Popper's "Rhapsodie" was excellent, and Horace Jones, violinist, who played well Hubay's "Czardas." Among the students are pupils of J. Henry Hutzel, Leslie E. Vaughn, E. Rex Garrison, John Patuzzi and Ingeborg Svendsen-Tune. E. B.

To Publish Composition by Votichenko

A composition entitled "Easter Chimes in Little Russia," by Sasha Votichenko, the Russian composer, with an orchestration by Modest Altschuler, has recently been accepted by the Carl Fischer Publishing Company. This composition was heard for the first time at Mr. Votichenko's concert of old and modern music at Maxine Elliott's Theater, New York and was then favorably received. Mr. Votichenko spent much of his youth in the study of folk-music before writing the original compositions for which he has won favor.

PORTLAND, ORE.—Evelene Galbreath of Portland, who is a pupil of F. X. Arens of New York, has completed a suite of piano pieces for children which will be published in August.

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"GETTING AT ROOT OF COMPOSER'S MESSAGE IS ACCOMPANIST'S DUTY"

So Says George Roberts, Who Is America's Youngest Concert Accompanist—Matching the Unexpected Art of the Singer.

GEORGE ROBERTS, with becoming modesty, makes no claims except one. And that is that he is the youngest concert accompanist in America. Although he has already done a considerable amount of concert playing, he is only twenty-four years old and, as he told the writer of these lines recently, he has been in the musical field for ten years. This might sound strange were the facts not there to support it. But the facts are there. At fourteen Mr. Roberts was the musical director of the Lester Light Opera Company, of which Marie Lester was the prima donna, and at that time Mr. Roberts was the youngest musical conductor on the road. With this company he remained for several seasons, appearing in the Middle West, and earning marked commendation for his work. And from the youngest conductor he became the youngest traveling representative for Count and Countess D'Haughterie, who brought to this country the first colored motion pictures. The picture in this case was "Faust," which was given with musical accompaniment.

In 1914 Mr. Roberts joined forces with Mme. Bowen-Fulton, coloratura soprano, and with her gave many recitals. He has appeared frequently in upper New York State, his home being in Oswego. This season has seen Mr. Roberts make a decided advance in the concert field, having acted as accompanist at numerous concerts for Florence Macbeth, Maggie Teyte, Mary Carson, Borghild Braastad and Elias Breeskin, and many other prominent artists. He now makes his headquarters in New York City. Toward the close of the spring season Mr. Roberts has been sitting for his portrait, which the young Belgian artist, Jean Marie Gueslain, was painting. Above is reproduced a photograph of the painting.

"Accompanying interests me mightily," said Mr. Roberts, "and that is why I have devoted myself to it. Getting at the root of a composer's message is the accompanist's duty, for only too often the soloist doesn't take the time to do so. And someone must, if the audience is



George Roberts, Young American Pianist, from a Recent Painting by the Belgian Painter, Jean Marie Gueslain

to get any message. I have done considerable piano work, and during the winter just passed I have been studying with Eugene Heffley, a great master, who has taught me much. He is a musician whose influence on a young artist is of the highest, and invaluable to the artist mentally as well as strictly musically. But to come back to my particular work, accompanying: Singers are the most interesting people in the world, but they are unexpected. You never know what a singer is going to do, and I firmly believe the test of a good accompanist is to be ready and never to fail to do the same thing that a singer does, no matter what that thing may be!

"To sense a singer's melodic phrase and breathe it with him, that is what we must do. It is the very secret of accompanying. Not a closed secret, of course—a very open one—but one the knowledge of which is not made the most of. Woe betide the accompanist who thinks that the singer will in the public performance follow the same breath marks, for example, that he took in the rehearsal period. There is the constant demand for flexibility of the accompanist; I think that is what makes our work so interesting and keeps the mind of the accompanist fresh. A song, perhaps more than any other art-form, lends itself to complete expression on the part of a

Accompanying As One of the Most Flexible of the Arts—Modern Song Makes Piano Part More Than a Subservient Background.

personality, so that to the accompanist a single song played for a hundred different singers becomes one hundred songs. In the case of a great interpretative artist it may even become a new song each time!

"Another joy for the concert-accompanist is the interesting rôle which the piano accompanist plays in the modern song. It is no longer the subservient background that it used to be, but it has its own individual rights; in short, there is something for the accompanist to play, there is a real share in the performance. At the same time, although I enjoy the free accompaniment I do not feel that it would be the best thing were our song literature of the future to be written entirely from the viewpoint of ensemble between voice and piano. After all, the voice is the voice, and our audiences go to hear singers sing. And as long as they do we must take this into consideration and not be satisfied with having the singer mumble some uninteresting tones, while the accompanist, raised to the position of protagonist in the performance, delivers the composer's musical thought on the keyboard. Complex musical thinking, of which there is a great deal these days, has a tendency to forget the voice and remember the accompanist. Of course, we like to be remembered, but we don't want to take the position away from the singing artist when we are co-operating in a song program. At any rate, I don't."

Musically conservative, rational, but by no means a reactionary, this young pianist takes a healthy view of things and works consistently toward his goal. In the next five years he ought to make a big reputation for himself. A. M.

NEW YORK MUSIC CLUBS MEET

Plan Program for Convention at Peterborough in June

The New York State Federation of Music Clubs, which meets at the Hotel Pennsylvania, New York, on the first and third Tuesdays of the month, is at present engaged in preparing for the biennial convention of the National Federation of Musical Clubs, which will be held at Peterborough this year from June 26 to July 5.

Mrs. Julian Edwards, the New York State president, who has forwarded the credentials to the presidents and delegates of those clubs which have become affiliated, is gratified at the favorable results of the work of the executive committee. She proposes to have an active campaign for membership, after the biennial convention, in order that New York in the future may be properly represented in the National Federation of Musical Clubs.

Mme. Hill's Pupils in Recital with Mme. Coen

Two artists—pupils of Mme. Jessie Fenner Hill, assisted by Mme. Line Coen, pianist, gave an admirable vocal recital on May 24 at the studio of their teacher in the Metropolitan Opera House. Jeanette Thomas began the program with Rogers "Star" and Chadwick's Lullaby, later adding two groups comprising an aria from "Madame Chrysanthème," and Burleigh's "Just You," Ronald's "Down in the Forest" and Guion's "De Ol' Ark's Moverin'." The other vocalist was Julia M. Silvers whose offerings comprised "Values" by Vanderpool, Reger's "Sandman," Brown's "My Laddie," "L'Angelus," a Bretonne Melody, "Nina" by Pergolesi and "Mon coeur s'ouvre" from "Samson and Delilah." Together the two artists gave as the final number Metcalf's "Absent." Mme. Coen's numbers were Gluck's Gavotte, and a Nocturne and Valse by Chopin.

At a recent concert at Mansfield, Ohio, and at a musicale at the home of Mr. and Mrs. Harold Morris in New York, on May 11, Alma Beck, the gifted contralto, sang two songs by Ernest La Prade, "Twilight" and "Glad Hour of Morn."

PENNSYLVANIA FIGHT FOR SUNDAY MUSIC

New Bill Permitting Symphony Concerts Brought Before State Legislature

PHILADELPHIA, June 10.—Special legislation is under way to permit Sunday afternoon concerts for pay by symphony orchestras in the State of Pennsylvania. It will be remembered that the Rorke bill was finally killed in the Legislature after acrimonious discussions by the Sabbatarians in the early Spring. This was somewhat of a blanket measure covering all entertainments, except stage entertainments with costumes and scenery. Belief that it was supported by a movie lobby caused its demise. The Bucher bill, on which preliminary hearings were completed before a subcommittee of the Legislature, is framed on very restricted lines, covering only Sunday afternoon concerts by symphony orchestras of recognized standing. The subcommittee will make its report of recommendation or disapproval this coming week to the general legislative committee.

Representatives of clerical and lay bodies opposed the measure at the hearing, maintaining that the bill was simply the entering wedge for "a continental Sunday." It was said that if concerts for paid admissions were permitted this would lead eventually to the destruction of the "American Christian Sabbath."

Arthur L. Judson, manager of the Philadelphia Orchestra, appeared as the

chief defender of the proposed legislation. He argued that there was a widespread and definite demand for good music on Sunday and he made a special plea for music on Sunday in Philadelphia, one of the recognized musical centers of the country. Philadelphia, Mr. Judson said, has 205,000 students of music and has invested \$20,000,000 in properties and businesses devoted solely to music. The sum of \$88,000,000 annually was derived from the sale of music, musical instruments, concerts, and related activities. He pointed out that there are nearly 300 professional and school orchestras in the city and that musicians there earn more than \$7,000,000 per year, most of which is of course turned back to the community by the recipients as the purchase price of the commodities of life.

These facts, Mr. Judson declared, emphasized the interest Philadelphia takes in music and he predicted that good music played at low prices would fill the largest auditoriums if permitted on a day when there was general surcease from the routine of daily work, and thus that there would be a general increase of knowledge and inspiration in what is perhaps the most spiritual of the arts, music.

The Philadelphia Orchestra, Mr. Judson showed, is not conducted for profit, but is run at a deficit which is defrayed by benefactors. He declared he is opposed to the commercialization of the Lord's Day, but that he could not see how high class concerts by artistic orchestras could bring about such conditions. Churches in Philadelphia, for instance, Mr. Judson said, pay hundreds and in some cases thousands of dollars per year for Sunday music. He argued, therefore, that it was just as much a violation of the State "blue laws" to have paid choirs as it would be to have Sunday concerts. W. R. M.

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Bureau of Musical America,
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Chicago, June 14, 1919.

MME. GALLI-CURCI'S recital Sunday afternoon at the Auditorium accomplished much for the benefit of the Chicago Osteopathic Hospital. According to the singer's contracts she is free to donate her services once a year toward the benefit of any institution she selects, and so she gave her recital for the hospital mentioned. The performance netted in the neighborhood of \$10,000, the Auditorium Theater holding one of the biggest crowds of the year. The highest prices for seats being \$3, the amount was somewhat larger than would have been the case under ordinary circumstances.

Mme. Galli-Curci's program contained few of the numbers customarily incorporated in her lists. "Mary of Allendale," an old English song by Hook; the air, "Ah, non credea i," from "La Sonnambula," by Bellini, an opera included in the repertory of the Chicago Opera Company for next season, and Liszt's "Oh, in My Dreams," which she sang in English, were among her most notable numbers. Bishop's "Lo, Hear the Gentle Lark," "Carceleras," by Chapi, and Buzzi-Pecchia's "Little Birdies," as well as the "Mad Scene" from Donizetti's "Lucia" were among the old favorites which she reintroduced. She was in fine voice and mood.

Commencement Program

This and the coming week might be



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—Fitchburg Festival, May 8-19.

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I know of no finer music in the world than the tones of Vladimir Dubinsky's cello. It throbs and pulsates like a living thing.—New York Globe.

designated "commencement weeks," for most of the music schools of the city are celebrating the closing of the regular school year. The Bush Conservatory gave an attractive entertainment at the Bush Temple Theater Friday evening, presenting three singers, Louise Boedtker, Gladys Swarthout and Helen Daniels; two pianists, Harold Triggs and Lyell Barber, and a violinist, Ebba Sundstrom. These soloists were accompanied by an orchestra of some thirty-five members of the Chicago Symphony, Richard Czerwony, conducting. Sympathy, quick comprehension and full command of the various scores distinguished Mr. Czerwony's part of the performances.

The Lyceum Arts Conservatory gave its musical and dramatic commencement program at Kimball Hall Monday evening, the students in all departments making a praiseworthy showing. A choral club under the direction of Jeanne Boyd sang a "Siciliana" by Gretscher, and Florence Stebbins, pianist, pupil of Mrs. Katharine Howard Ward, played two of Liszt's most difficult études. There were also vocal selections and a play, "The Neighbors," by Zona Gale.

Following their training in the studios of Mrs. Herman Devries, the Hurtova sisters, Edith and Eliska, have filled an engagement with the Edison Symphony Orchestra, followed by others at the Hippodrome and a double appearance at the Illinois Athletic Club. These first public appearances of the young singers from Mrs. Devries's studio were notably successful. Another pupil of Mrs. Devries, Elsa Kressman, dramatic soprano, presented a program of French, English and Russian songs at her recent recital at the Playhouse, with her teacher at the piano, and earned the cordial praise of public and critics.

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Program Brings Forward Singers from
Mme. Josty-Hammond's Studio

A successful recital was given by pupils of Lisette Josty-Hammond's School of Singing of New York on Friday evening, June 6, at Chamber Music Hall, Carnegie Hall. Perhaps the best singers presented were Beatrice Guggenheim ("Chère Nuit," Bachelet, and "Today and Ever," Leoncavallo), and José Callini (the "E lucevan le stelle" aria from "Tosca"). Miss Guggenheim has a rich, ringing voice, and a pleasing presence. Others who did well were Emma Johnson, who was heard in numbers by Gluck and Grieg; Dorothy Hageman, who gave Gounod and Leoni arias; Lillian Halstead, whose contribution was a Thomas aria and Harriet Ware's "Little Boat," and Hazel Bliss, as soloist with a chorus in an excerpt from "La Sonnambula." Miss Guggenheim and Mr. Callini together gave a "Trovatore" duet, and additional solo numbers were given by these two promising singers. Miss Johnson, Miss Halstead and Miss Hageman were also heard again in the course of the program. Gladys Brachfield and Clara Casazza also pleased.

The Paladilhe "Souvenir de Rome" given by the chorus in costume, with mandolin accompaniment by Count Horowitz, brought to a triumphant close a program which had opened with solos by Dorothy Lyons and Rose Gilbert. Bernice Maudsley gave good support at the piano.

D. J. T.

Ithaca Conservatory Graduates Its
Students

ITHACA, N. Y., June 10.—The twenty-second annual commencement exercises of the Ithaca Conservatory of Music held June 2 in Conservatory Hall were attended by a large audience, and the entire program was received with enthusiasm.

At the close of the music program Martin W. Sampson gave an address in which he discussed the questions of art, literature and music of America, and

of Music gave a recital Wednesday evening. Violin and piano numbers were played by Hiram Schwartz, William Letinauski, George Gomberg, William Torgownik, Amanda Trass and Thelma Rovetz. The violin ensemble class played the "Sommerlust," by Schumann.

The house of Schirmer has added Mme. Theodora Sturkow-Ryder's "Imps" to its catalog. Mme. Sturkow-Ryder's twelfth program by students of her piano classes was presented at the Cable Building Saturday afternoon and contained more than a dozen interesting selections, closing with the Sonata, by Sögren, played by Ann Hathaway and Mme. Sturkow-Ryder.

Recent appearances of Leonora Ferrari, Chicago's lyric soprano, were especially successful. She sang at the reunion of the Home Auxiliary and the returning of the 149th Chicago Infantry at La Salle Hotel, and at a musicale at St. Simon's Church. At both of these affairs Miss Ferrari made a charming appearance and scored with her vocal talents.

Organizing Woman's Chorus

The Apollo Musical Club of Chicago is sponsoring the organization of a permanent Woman's Chorus, which will be an entirely independent society for the purpose of promoting choral music. The first test of voices will be held July 2 and rehearsals will begin early in September.

A program was given in the Ziegfeld Theater Saturday morning by the Chicago Musical College, the Student Players of the college appearing under the direction of Maude Frances Donovan, and students of Ruth L. Brannan participating. Instrumental numbers were contributed by these players: Piano, Gladys King; violin, Guy Hartle; violin, Rudolph Reiners; clarinet, William Wakelie.

Edna Kellogg, pupil of Edoardo Sacerdote of the Chicago Musical College, has been engaged by the Metropolitan Opera Company for next season. Lillian Case, another student of Edoardo Sacerdote, has been engaged by the St. Louis Municipal Opera Company and by the American Opera Company, New York. Miss Kuerth gave a recital Sunday at the Cooper-Carleton Hotel, appearing with Lorraine Earnest, pupil of Leon Sametini.

MAURICE ROSENFELD.

urged the members of the graduating class to do all in their power to further the cause of art in America. The Rev. Henry J. Condit pronounced the invocation and the benediction. The music program was delightful, opening with a violin number by Ruth White, accompanied by the orchestra. Three songs by Bessie Backenmeister were well received, and a reading by Mrs. W. B. Neal held the interest throughout. Georgia Dorman played a Liszt concerto ably, accompanied by the orchestra. A number by the Choral Club, conducted by Hortense Robillard, was perhaps as much enjoyed as any on the program.

The graduates are Lucy H. Bates, Frances W. Bowen, Ruth E. Butler, M. Eugenia Corey, Marjorie E. Davis, Margaret M. DeVany, Georgia A. Dorman, Hazel S. Evans, Eleanor Flynn, Marie Gregory, Theresa J. Hafner, Helen F. Harrison, Ruby O. Hyer, Bessie R. Kackenmeister, Lora M. Kelley, Natalie McBride, Kathryn A. Martin, Elizabeth R. Neal, Kathleen V. O'Mara, Martha E. Ream, Hortense T. Robillard, Regenia LaM. Schiller, Elfreda J. Sharpe, Elizabeth F. Speakman, Gertrude I. Sweeney, Marie K. Tice, Anna E. Welch, Ruth L. White, Jennie W. Wilkinson and Marguerite C. Williams; post graduate, Lucile Billings.

Falk Engaged for Four Concerts at
Atlantic City

For the seventh consecutive season Jules Falk, violinist, has been engaged as soloist for four of the ten Symphonic Festival concerts at Atlantic City, N. J. These concerts are given in the large Music Hall on the Steel Pier. The dates of Falk's appearances in Atlantic City are Aug. 3, 17, 31 and Sept. 7.

Howard E. Potter Recovers from Ocular
Operation

Howard E. Potter, treasurer of the National Concert Managers' Association, who spent the last two weeks in New York where he had an operation performed on his right eye, left for Baltimore on Saturday completely recovered.

HEAR WILMINGTON'S BLIND MUSICIANS IN CONCERT

Annual Affair Draws Audience of 500—
Baritone Wins Special Praise in
Benefit for Sightless

WILMINGTON, DEL., June 14.—Work for the blind, of the blind and by the blind was never better demonstrated than at the concert given at the New Century Club this week. The audience more than measured up to the requirements, being easily 300 larger than a year ago, or 1500 in all. Moreover, it very evidently was more discriminating than before. This concert, an annual affair in behalf of the Blind Shop, has come to be regarded as one of the chief events of the musical year.

This year's program in itself suffices to show the calibre of the work: Schumann Sonata in G Minor, Op. 22, played by Elmer Vogts; Puccini, an aria from "Bohème," sung by Arthur Richmond, tenor, with Elmer Vogts accompanying; Sanderson, "A Spray of Roses," and Ware, "A Boat Song," Ruth Buck, soprano, with Anna Bachrach accompanying; Finden, "Kashmiri Song," and Lang, "Irish Love Song" William Stevenson, baritone, with Edward Mauldin accompanying; Bizet, "Song of the Reader," from "Carmen," Luigi Boccelli, baritone, with Herbert Markle accompanying; Chopin, Nocturne, C Minor, Op. 48, No. 1, and Polonaise E Flat Minor, Op. 26, No. 2, played by Elmer Vogts; Lehmann, "Ah, Moon of My Delight," and Borodine, "Dissonance," Arthur Richmond, tenor, with Elmer Vogts accompanying; Chaminade, "Madrigal" and Ronald, "Down in the Forest," Ruth Buck, soprano, with Anna Bachrach accompanying; Sarasate, "Spanish Dance," played by Elmer Vogts, violinist, with Edward Mauldin at the piano; Tosti, "Good-bye, Summer," Luigi Boccelli, baritone, with Herbert Markle accompanying; Lauder, "Wee Hoose Among the Heather," William Stevenson, baritone, and Edward Mauldin, accompanist, and Dohnanyi, Rhapsodie in F Sharp Minor, played by Elmer Vogts, pianist.

While all of those participating did excellent work, the singing of William Stevenson, baritone, attracted especial attention. All the profits of the concert—and the amount is considerable—go to the Blind Shop and for the benefit of the blind.

T. C. H.

PIANIST'S SEASON PROLONGED

E. Robert Schmitz Still in Midst of
Recital and Concert Activities

Although E. Robert Schmitz, the French pianist and conductor, did not arrive in New York until April, and gave but one piano recital at Aeolian Hall, the success of which has been mentioned in MUSICAL AMERICA, his activities are still numerous, and have prolonged his season beyond the usual limits. He hopes, however, to be able to withdraw for a time to the Hudson Mountains, near Cornwall, for a vacation. He has been engaged for several recitals in June—one in Tuxedo, one at the Greenwich Field Club, another recital at Orange (Llewellyn Park), N. J., two concerts for the benefit of the French Official Restoration Fund in Farmington and Newburg, and others. Meanwhile, he has recorded for the Duo-Art some of the most interesting pieces by modern French composers.

Mr. Schmitz was asked to go to Boston and Chicago to give a summer master class, but, as he was unable to accept, a group of these professional pupils has decided to come to New York to work with him up to the first week of July. It is possible that one or two of the best pupils will go with him on his vacation, during which he will prepare for his next winter's concert tour through America, under the management of the Music League of America.

Catharine Bamman to Continue as
Ellison-White Representative

Announcement has been made by Catharine Bamman, 53 West Thirty-ninth Street, New York, that despite the many readjustments which have been made in the Ellison-White Musical Bureau, operating in the Canadian and American Northwest and including the principal cities of the Pacific Coast, she will continue to be the Eastern representative of this firm.

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Bispham Active in Editing; Writes Book of Reminiscences

Baritone's Literary Work, "A Quaker Singer," Nears Completion

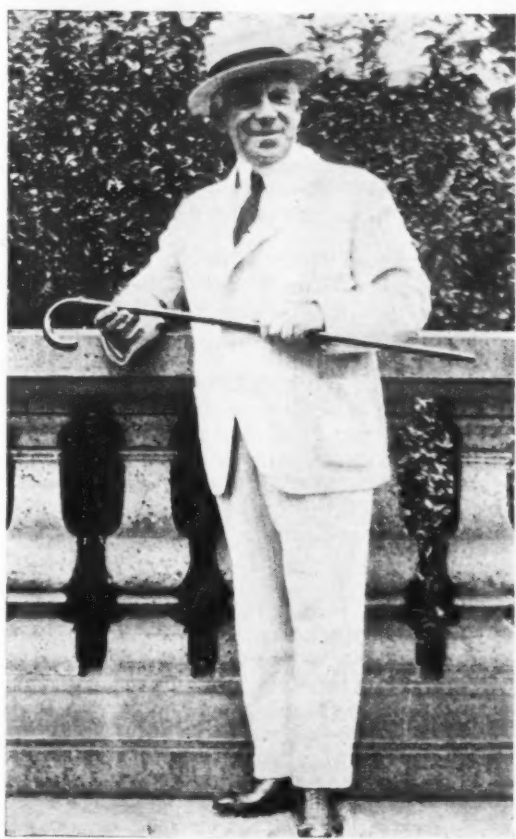
It will be good news to the admirers of David Bispham's art to know that the distinguished operatic and concert baritone is about to open a five weeks' engagement at the American Conservatory, Chicago, as guest-instructor. On his way West, Mr. Bispham appears in recital in Adrian, Hillsdale and Coldwater, Mich. On his return to New York, he will open his studio on Aug. 1 for the reception of the many pupils who always seek him for private lessons in the summer.

Talking of method, Mr. Bispham recently said, "There is only one way to sing, and that is the right way. I approve neither of singing teachers who cannot sing, nor of teaching singers who cannot sing; yet everyone tries to sing, and thousands who cannot do so try to teach them. That accounts for the many so-called methods."

A collection of songs edited by Mr. Bispham is announced for publication by the Theodore Presser Company of Philadelphia. Mr. Bispham has so arranged the contents of his album that it will consist of three complete programs: The first, for male singers; the second, for women only; the third, for either men or women.

No one is a greater stickler for the proprieties in art than Mr. Bispham, and he has ever inveighed against the almost universal custom of women's singing songs whose sentiment is undeniably masculine, when there are so many neglected gems suitable only for the fair sex, such as the superb songs by Schumann, comprising the cycle called "Woman's Life and Love."

Another of Mr. Bispham's recent activities has been the selection and editing of many pieces for mixed voices, which



David Bispham, Eminent American Baritone. His Latest Photograph

will fill a volume already in press and soon to be brought out by the educational book publishers, John C. Winston Company, for use in high schools and in community singing. The works of allied and American composers will be featured.

Mr. Bispham has almost completed for Macmillan a volume of reminiscences, to be called "A Quaker Singer." It is the story of one who, brought up in the strictest sect of Philadelphia Quakers, without any music in his early life, has made himself one of the leading figures of the operatic and concert world of two continents.

of the theater put on a special program. William Leader sang at the Revue Theater and on Saturday afternoon led the children in a special list of songs calculated to develop their ability and appreciation along musical lines.

The Regent Orchestra, under the leadership of John Arthur, put on a special musical feature this week. Miss Estelle Carey, soprano, was heard in song.

Albert Downing presented a pleasing concert in Foresters' Hall on May 31, assisted by Jessie McAlpine, pianist, and Alma Ferguson, accompanist. A pleasing program was presented.

A unique concert was given on June 3 at Foresters' Hall by the Speranza Musical Club. It was arranged by Hope Morgan. It was for the purpose of purchasing a piano and band instruments for the Christie Street Hospital, and was under the patronage of the Duke and Duchess of Devonshire and the Lieutenant-Governor and Lady Hendrie. Those who sang included Mrs. W. G. A. Lambe, Miss Rogers, Jeanette Barclay, Joyce Ince, Miss Stevenson, Esther Cassels, Joyce Clark, Gladys Ayre and Freeman Wright, the latter singing a group of coarser songs. Dorothy Wade, violinist, and Mme. Grace Smith, pianist, also assisted. The accompanists of the evening were Mrs. Blight, Vida Coatsworth and Miss Foote.

The pupils of Mary Smart gave a song recital on June 2, Miss Smart herself accompanying them. Nora MacLennon, violinist, was the assisting artist, Lina Adamson accompanying her. Those who sang included Mrs. Herbert Telfer, Miss Pauline Whiteside, Miss Ida Miller and Miss Helen Gilmore, all of whom made a creditable showing.

Pupils of Dorothy Chilcott of the Ham-bourgh Conservatory gave a program of thirteen numbers at Foresters' Hall on

May 30, before a fair sized audience. Mrs. J. M. Hamilton and Mrs. Aubrey Davis were at the piano. The proceeds went to Syrian and Armenian relief.

Veta Crooks contributed some charming songs at a dramatic recital at the Canadian Academy of Music on May 31.

Gladys Cornfield gave a successful recital at Foresters' Hall on June 4, assisted by Florence Kelly, contralto.

Dr. Albert Ham, who has been prominent in musical circles in Canada for many years, has accepted a position on the musical directorate of the Canadian Academy and Toronto College of Music. He is taking a vacation trip to England, and on his return in September will take up his duties in connection with the position. Dr. Ham has been organist and director of the choir of St. James Cathedral for over twenty years, is conductor of the National Chorus, president of the Canadian Guild of Organists, examiner for degrees in Trinity University and the University of Toronto, as well as being well known as a lecturer on musical subjects. His compositions, especially in church music, have been well taken up both in America and in England.

Frederic G. Thomas, formerly choir leader of Bellefair Methodist Church and secretary of the Toronto Oratorio Society, has been appointed choir leader of Waverley Road Baptist Church, and Winnifred L. Thomas has been appointed organist.

Albert David, director of Victoria Presbyterian Church Choir, was presented with a purse of gold by the music committee and a music portfolio by the choir, while Elma Ferguson, organist, was the recipient of a wicker basket filled with roses. W. J. B.

SPENCER PUPIL APPLAUDED

Arthur Fickenscher's Works Also Please Audience in Carnegie Hall

In the Fickenscher studios in Carnegie Hall, May 28, Mr. and Mrs. Arthur Fickenscher and Eleanor Spencer gave a "recital-tea," which was the occasion of much genuine musical interest. The program consisted of well contrasted groups of Arthur Fickenscher's songs, most sympathetically interpreted by Mrs. Fickenscher, and numbers from Bach, Chopin, played by Anne Owen, a young artist-pupil of Miss Spencer. Mrs. Fickenscher was at her best in "Horror's Realm" and the song cycle, "Visions," a series of intimate and movingly beautiful moods written originally for soprano and orchestra. The composers at the piano gave musicianly and sympathetic support.

Miss Owen disclosed an unexpectedly mature pianism, a well developed technique, subordinated to the emotional significance of the music, and a strong feeling for contrasts. Her performance of Bach's Chromatic Fantasie and Fugue showed poise and authority. A large audience was present.

Manager Healy of San Francisco Visits New York

Frank W. Healy, San Francisco manager, arrived in New York June 15, and with Mrs. Healy is registered at the Hotel Belmont. John McCormack's record-breaking concerts in San Francisco were managed by Mr. Healy.

THANK MRS. SPENCER FOR HER WORK WITH PORTLAND SYMPHONY



Mrs. Donald Spencer, Who Volunteered to Act as Business Manager of Portland's Orchestra

PORTLAND, ORE., June 10.—Mrs. Donald Spencer has been presented with a handsome diamond brooch by the Portland Symphony Orchestra in appreciation of her untiring and successful administration of the business affairs of the association during the season just closed. All that Mrs. Spencer did was for the cause of music, for she received no compensation, although a liberal salary was offered her. Mrs. Spencer is receiving congratulations from all interested in the development of the orchestra for the ability she has shown in carrying through the enterprise. N. J. C.

Musicians' Club of Rochester Offers Programs

ROCHESTER, N. Y., June 7.—The monthly meeting of the Musicians' Club was held on Saturday evening, May 31, at the Hotel Rochester. The chairman for the evening was George Barlow Penny, who also gave a short talk on unity in music. The attendance was rather small owing to the extreme heat, but everybody who was there declared that the meeting had been especially enjoyable. The chairman elected for the next meeting was Richard Lansing. On the afternoon of May 31, at the Genesee Valley Club, Mary Anderton of New York gave a lecture before a fair-sized audience on "Music and Shellshock." M. E. W.

Writes Special Music for Geoffrey O'Hara's Wedding

For the wedding on June 7 of Geoffrey O'Hara, the popular composer of many songs, Eleanor M. Davis of Hannibal, Mo., wrote the "Wedding Music" which was performed at the ceremony. Miss Davis was asked by Mr. O'Hara to do so and wrote an overture, using themes from Mr. O'Hara's compositions in it as a tribute to him. The work is for the organ; the registration and other details were indicated by Lucien G. Chaffin, a mutual friend of Miss Davis and Mr. O'Hara.

TORONTO'S WEEK ABOUNDS WITH PUPILS' RECITALS

Dr. Albert Ham Accepts Post on Directorate of Canadian Academy— Other Appointments

TORONTO, CAN., June 5.—Local motion picture houses have been putting on special musical attractions since the close of the regular music season, and are doing good work in maintaining and stimulating public interest in music during the between-season period. A feature of interest during the past week was a song recital by Gladys St. John-Smith, a young Canadian coloratura soprano, at the Allen Theater. Miss St. John-Smith, who possesses a sweet, pure voice, sang "Winds from the South," by Prindle Scott, and "The Little Indian Love Song" and other selected numbers in pleasing manner, while the orchestra

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Rubinstein: Almost a Classic Composer

Death of Nicholas Nearly Led to Recognition of Anton by Academic Authorities—Writer in the "Etude" Tells of the Russian Pianist's Bad Conducting

WRITING in the May issue of the "Etude" on "Secrets of the Success of Great Musicians," Eugenio di Pirani gives some interesting stories of Anton Rubinstein, "the lion of the keyboard."

Like Mozart, Bach, Beethoven, Chopin and Liszt Rubinstein was a wonder child. He made his debut at nine years of age and his first tour at eleven. His early attempts at compositions appear to have met with "a very ludicrous end." When he took them with him to Petersburg in the year 1848, "the Russian police, always suspecting the smuggling of seditious matter, confiscated the trunk containing the manuscripts, and, after some months, instead of returning them to the owner, sold them as wrapping-paper to various green-grocers and butter merchants in Petersburg, as later the young composer found out."

American Experiences

It was America that laid the "foundation of his subsequent wealth," Signor

Pirani remarks. Nevertheless he was willing and ready enough to recount amusing stories at the Americans' expense.

"After one of his concerts where he had played various selections from Chopin and Schumann, a prosperous looking American came up to him, and, patting him condescendingly on the shoulder, said patronizingly: 'Waal, you hev played well, Mr. Rubinstein, but why don't you play something for the soul?'"

"For the soul?" replied Rubinstein, puzzled. "Well, I have played for my soul, if not for yours."

He detested the long sea voyage, as it appears. "To look at the sea, that is delightful, but to be on it," he said, "horrible!"

"In private life Rubinstein was what one calls a good fellow. He was fond of a good story, especially when highly flavored, and he was always happy paying compliments to a pretty woman. On one occasion in London the Princess of Wales sent for him. Rubinstein, when bowing, was about to kiss the hand of the Princess, when she hurriedly withdrew it, saying it was not the custom in England. 'With us' (he should have said with me), replied Rubinstein, 'it is a law.'"

Ambitious for Composer's Fame

His celebrity as a pianist, insofar as it diverted attention from him as a composer, was in Rubinstein's own eyes a misfortune. He was further distressed because only those of his compositions which seemed to him inferior were popular.

"As a matter of fact, Rubinstein created works of great importance and beauty in all branches of composition. Who knows to-day of his operas, 'Lalla Rookh,' 'The Daemon,' 'Nero,' of his sacred operas, 'The Tower of Babel,' 'The Lost Paradise,' 'Moses'; of his symphonies, 'Ocean,' 'Eroica' and all his other numerous works for orchestra and chamber music?"

Eminence in the fraternity of conductors came to him in his later years. Yet, Signor Pirani remarks, "When I saw him direct a concert of the Imperial Russian Musical Society, I was astonished to notice how poorly he handled the baton. Afterwards some of the members of the orchestra told me they took care never to look at him during the performance, for Rubinstein, whether because of nervousness or absentmindedness, was usually wrong in indicating the entries of the instruments. The musicians assured me that the best way of avoiding catastrophes was to pay no attention to his signs."

An Anecdote and a Bon Mot

Signor Pirani tells a story of his own recital at the Philharmonic Academy in Bologna in 1881 which throws some light on the punctiliousness of the academic mind in program-making. "The program, which Signor Pirani submitted to the academy authorities several days in advance, included something of Rubinstein's. The president of the academy, however, informed me that Rubinstein, being still among the living, could not be considered as a classic, and requested me, therefore, to cancel the number. The day of the concert a telegram from Paris announced that Nicholas Rubin-

stein (the renowned brother of Anton) had suddenly died. The president of the academy then hastened to inform me that Rubinstein having just died he became *ipso facto* a classic, and I could consequently replace his number on the program. I, of course, had to call the attention of the over-zealous president to the fact that it was Nicholas and not Anton who had passed away, and the number was again expunged from the list."

PUPIL RECITALS IN COLUMBUS

Third Yearly School Festival Shows Students' Proficiency

COLUMBUS, OHIO, June 11.—The Columbus Third Annual Public School Festival took place on June 9 and 10 under the direction of Robert W. Roberts, director of music in the schools. Upward of 5000 children participated, the concerts opening each evening with orchestral selections by pupils directed by Stella De Selm. There are seventy-five pieces in the orchestra. The chorus work was well handled and the children excellently drilled. The numbers were, "My Own United States," "Dear Old Glory" and "America." The schools represented were Mound Street Intermediate, Avondale Intermediate Sixth Grade and other grades.

Marie Hertenstein, concert pianist, who has been teaching in the Wallace Conservatory here, went to New York on June 9 to re-enter the concert field. Wallace Conservatory had its closing recital in Carnegie Hall June 9, presenting Marian Carlisle, soprano; Dorothy More and Louise Ackerman, pianists. Maud Cockins presented a large class of violin students on June 7. Those who played were: Alan Schaefer, Louise Ketterer, Dorothy Young, Martha Darnell, Faith Melsheimer, Vernon Smith, James Long, Clement Bennett, Otho Hardman, Freda Mehling, Elizabeth Raser Nelson Block, Donald Tidrick, Lucille Reichelsheimer, Arthur Thomas and Willis Aleshire. Alma Marie Mohr, soprano, accompanied by Marie Collins, sang two songs. Alice Rich, Bertha Gould and Mrs. H. H. McMahon presented pupils in recital at Columbus School for Girls last week. The pupils appearing were Helen Fowler, May Katherine Johnston, Virginia Smith, Elizabeth de Golier, Margaret Scheuler, Lydia Viasak, Wilodine Jones Blanche Collins and Dorothy Shannon.

Ethel Manley Long, a coloratura soprano, pupil of Cecil Fanning, who has been trained in French diction by Mrs. Samuel Gaines and in dramatic action by Grace Henderson Orr, gave a *chanson en crinoline* recently in the ball room of Hotel Deshler. The room was well filled. Mrs. Long gave an ambitious program, including the aria, "Thou Brilliant Bird," from David's "Perle du Brésil"; a group of early eighteenth century bergerettes, for which her voice was especially well suited, and a scene from "Faust," featuring the arias, "The King of Thule" and the "Jewel Song." These were charmingly sung and acted.

The assisting artists were Josef Eagle harpist of the Grand Theater, and Henry Abbott, flautist, of the Majestic Theater. The two last named were heard in the Chopin Nocturne in E Flat, the flautist in obbligato in the David "Bird Song" and the harp accompaniments added much charm to the French pastorales.

Edwin Stainbrook contributed the piano accompaniments in a capable and musicianly manner.

ELLA MAY SMITH.

Hermann Jadowker, the tenor, formerly with the Metropolitan Opera Company, has stated his intention of coming to America next autumn.

GRAINGER PLEASES MONTREAL

Pianist-Composer Plays in Aid of War Veterans

MONTREAL, June 12.—Evelyn Boyce presented Percy Grainger in recital at His Majesty's Theater last Monday night before a distinguished and enthusiastic audience. The recital, which was for the benefit of the Great War Veterans' Association, was most enjoyable. Mr. Grainger played in a fascinating manner pieces by Liszt and a suite by Grieg, and his own arrangements of British and Irish folk-tunes. The Grieg offerings were so well received that the artist was compelled to respond with an encore, Grieg's "To Spring." Of chief interest, however, were his own compositions, which he played in a jolly manner, especially the gay "Country Gardens," through which he rollicked in happy-hearted fashion, repeating it in response to the insistent applause.

University Settlement children presented a charming little play on McGill University campus Friday afternoon. The play had been written by Mrs. R. W. Lee (Amice MacDonnell) of this city, and the incidental music and songs arranged from old English airs. The performance was heartily applauded.

R. G. M.

ROCKFORD, ILL.—H. A. Hemphill presented his advanced pupils in dancing at his studios, June 3 and 4. Among those presented in groups of Japanese, Greek, Russian, Indian, Egyptian and colonial dances were Mrs. W. Grant Hatch, Frederic Boynton, Ella Lee Ruby, Eleanor Hatch, Mildred Long, Constance Rutz, Marjorie Parker and a ballet.

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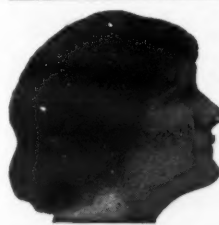
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GEORGE HARRIS, JR., ENDS HIS TWO YEARS OF WAR WORK

American Tenor Will Return to the Concert Field — Writes Opera Libretto

GEORGE HARRIS, JR., the noted American tenor, is coming back to the concert field again. The public has not heard from Mr. Harris for the last two seasons, for the reason that he has been immersed in patriotic service, not at the front, but giving himself unstintedly in his voice for every patriotic cause with the greatest enthusiasm.

On the last day of the Fourth Liberty Loan drive, Mr. Harris spent nine hours in the Grand Central Station, ready at any moment to sing "The Star-Spangled Banner," "The Marseillaise," "The Americans Come," or "When Pershing's Men Go Marching Into Picardy," according to the needs of the campaign. Mr. Harris sang in that drive for a week in meetings about Albany, N. Y., Fay Foster accompanying him; then, for a week, two or three or more hours a day, at the Grand Central, and again there for the greater part of the Victory Loan drive and the Salvation Army drive.

Besides all this, the tenor sang until April in camps, two and three or more nights a week, and the latter part of the season in hospitals. Among the camps he sang at are Merritt, Mills, Raritan, Tilden, Governor's Island, Bedloe's Island and Ellis Island; also at the Brooklyn Navy Yard Y. M. C. A., the Marine Barracks, Shore Road Barracks, the Marine Basin, Pelham Bay, the North Dakota, the Oklahoma, Receiving Ship in the Navy Yard, and at the fol-



George Harris, Jr., Tenor

lowing hospitals: Greenhut's, Grand Central Palace, Fox Hills, Gun Hill Road and Messiah Hall.

Mr. Harris has just left for Richmond, Va., where he is working with John Powell on a one-act opera, Mr. Harris having shown his versatility by writing the libretto. He goes soon from there to Peterborough N. H., where he sings for the Federation of Women's Clubs on July 3, and then goes to Bar Harbor, to spend the main part of the summer in preparation for the coming season.

Hinshaw Buys Exclusive Rights to "Impresario" from Reiss

General Manager William Wade Hinshaw, of the Society of American Singers, announces that he has purchased from Albert Reiss the exclusive production rights of H. E. Krehbiel's book, "The Impresario," music by Mozart, which was given with such distinction and success by the Society of American Singers, under the direction of Mr. Reiss at its initial season at the Lyceum Theater, New York, in 1917. Mr. Hinshaw announces that "The Impresario" will be given by the Society of American Singers at the Park Theater, New York, early in the season next fall with David Bispham in the title rôle and with Lucy Gates as *Uhlis*, in which she made such a distinct success in the original productions. After being given seven times at the Park Theater, Mr. Hinshaw plans to send this opera to several near-by cities, under the direction of Sam Franko.

Kronold, Tuckerman and Other Artists Appear in Concert of Irish Music

A concert of songs and instrumental numbers by Irish composers, given by prominent artists at St. Anthony's Parish Hall Brooklyn, on Monday evening, June 9, was largely attended. The concert was arranged by the Irish Music and Dramatic Club. A popular artist was Hans Kronold, the cellist, who played Irish Airs, Fantasia No. 1, delightfully. John O'Malley, Irish tenor, sang "The Minstrel Boy" and "You'd Better Ask Me." He was repeatedly encored. Another appreciated soloist was Earl Tuckerman, baritone, who was applauded to the echo when he gave "When Ireland Comes Into Her Own." He also sang "The Fields of Ballyclaire," "Peggy O'Neill" and "Brigidin Ban Mo Store." Valentina Crespi, violinist, pleased with a number of selections, and St. Anthony's Glee Club sang under the direction of Peter Boergerman. Arthur Foley sang "The Bard of Armagh" and "Molly Bawn." A. T. S.

Ralph Leopold, Discharged from Service, Will Resume Concert-Giving

Ralph Leopold, the pianist, received his discharge from the Army on June 6 and is planning to return to New York next September. He will appear in concerts and will also be a member of the faculty of the David Mannes Music School, where he will teach advanced students. At the graduation demonstrations of the Army Music School at Governor's Island, New York, where Mr. Leopold was stationed during the past year as instructor, he conducted his own arrangement for band of the Chorale for organ by Franck. Mr. Leopold also appeared recently at one of the summer concerts at Columbia University, where he played the solo piano part under the direction of the composer, of Grainger's new "Children's March" for piano and band.

SEATTLE, WASH.—A recital was given recently by pupils of Mrs. Esther Ayers, piano; Mrs. Ethel Web Livesly, dramatic art, and Mrs. Clara Bradley Dawson, voice. Those presented, all between seven and fourteen years old, were Maurice Parker, Quintin Peniston, Gladys Bailey, Inez Hulme, Sylvia Metzenbaum, Lois Goldberg, Violet Stewart and Jennie Lind, with Ruth Staley as accompanist.

ALTHOUSE FACES ANOTHER BANNER RECITAL SEASON



Paul Althouse, Tenor of the Metropolitan with His Accompanist, William Reddick, at Newport News, Va.

It was after his visit last month to Newport News, Va., where he gave a successful recital, that Paul Althouse, the brilliant young tenor, was "snapped," as shown above, with William Reddick, who acted as his accompanist in this recital. Mr. Althouse has scored a series of triumphs in his spring concerts this year and is booked for a banner season beginning in the fall.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"STILLNESS OF NIGHT." By Frederick Chubb. "Three Negro Spirituals." By James R. Gillette. (New York: J. Fischer & Bro.)

These new numbers for pipe organ appear in the long form and simple but attractive external get-up adopted by their publisher, Frederick Chubb's "Stillness of Night" cannot fail to find friends because of its close adherence to a celebrated and popular model, Lemare's Andantino in D Flat. Of course it is not a note for note transcript of that beloved organ piece; but it comes near being "the same color in green" instead of, let us say, blue. There are the same sixths as accompaniment, the same bell-chime effects. Yet on this very account this later-born twin of the Andantino ought to share in its predecessor's wide popularity. The "Three Negro Spirituals," transcribed for organ, or "Three Negro Sketches," as Mr. Gillette calls them on his inside title-page, are dedicated to Norman Nairn, and of them "Deep River" and "Nobody Knows the Trouble I See" (H. T. Burleigh prefers the title thus: "Nobody Knows de Trouble I've Seen") are already widely and favorably known. It seems strange that Mr. Gillette should have chosen to present "Deep River" in two-four instead of four-four time, as Messrs. William A. Fisher, Burleigh and others have done; yet this as well as the other two numbers, especially the joyous "The Angels Done Changed My Name," have been skillfully harmonized, and provided with most effective registration. There is no doubt but what Mr. Gillette, in choosing the organ as a medium of expression, has given a large group of interpreting musicians opportunities for acquainting people in general with "a peculiar music." That this music is decidedly worthy of attention none will gainsay; yet we question whether with all the exploitation of the Negro spiritual during recent years in the song field, in choral music, in violin, in piano and other transcriptions, it is quite right for Mr. Gillette to state in his prefatory that this "peculiar music" is "too much neglected and too little known."

"LOVE SUPREME." By C. Whitney Coombs. "The Wanderer." By Helen Louise Birch. "Through Peace to Light." By Sumner Salter. (New York: G. Schirmer.)

Mr. Coombs's "Love Supreme"—the composer is also the author of the text-poem—is a virile bit of inspiration in rhapsodic vein. It is an exultant, dramatic melody, broad and singable, a paen to love supreme, fraternal love, that "rules the world." If music of powerful emotional force that sings a millennial ideal could possibly affect the deliberations of statesmen, it should be sung at Paris in the interests of harmony among the Allied nations who have rescued freedom from autocracy. Incidentally, without political context, it should be heard on the New York recital stage. It is issued for high voice in F and for low voice in D. "The Wanderer," for medium voice, is a dramatic setting of a poem by Maurice Baring. Three pages in length, its force, vigor and fine climax make it well worth while the singer's attention. "Through Peace to Light" is a quiet, pleasing sacred song in approved church offertory manner, a flowing melodious tune fitly accompanied to words by Adelaide Proctor which the church soprano can easily teach her congregation to enjoy.

"FOREST SCENES." By John Thompson. "Hungarian Rhapsody No. 14." By Franz Liszt. Arranged by John Thompson. (New York: J. F. Schroeder.)

Mr. Thompson's four little teaching pieces grouped under the general title, "Forest Scenes," about Grade III as regards difficulty, may appeal to the teacher, since they are euphonious and practical. This applies to the Prelude; a one-page *Presto*; the Romance, an attractive study in *legato* playing, and the Scherzo, a supposedly batrachian dance, largely for left hand. Yet when it comes to the fourth number of the group, the Nocturne with its sub-title "Evening Shadows," and a dedication which reads "Homage to Chopin," one is at a loss. It is the best number in the group, since the composer of its fellows has paid Chopin the tribute of rewriting Chopin's

B Minor Prelude with very few changes, in the key of G minor. An "homage" so very direct is after all a dubious compliment, however; we question whether Chopin would feel flattered. Besides, how much simpler to reprint Chopin's own Prelude in the key its composer preferred, and thus avoid the implication of trying to "gild refined gold." The "moderately difficult arrangement" of that fourteenth "Hungarian Rhapsody" of Liszt is not ascribed to the manes of that master, and the simplifying process has been nicely carried out by Mr. Thompson. We do not believe in the popularizing of original concert pieces by a process of technical emasculation which makes them "moderately difficult" at the unavoidable sacrifice of a good part of the brilliancy and effect the composer intended. But to those who do this arrangement may be recommended.

"IN CADIZ." By H. Clough-Leigher. "There Was a Maiden," "Watch," "The Rabbit," "Piet Hein" (Four Old Dutch Folk-Songs). By Hanna van Vollenhoven (Boston: Boston Music Co.)

To write a good bit of *genre* music in the Spanish style for piano is not an easy thing. It is the kind of thing in which there is danger of overstepping the boundary of the artistic and descending to the obvious. "In Cadiz," by Mr. Clough-Leigher, keeps delicately within the limits of the artistically valid, and while not as subtle as the Iberian pieces of Debussy nor, perhaps, as frankly racial as those of Albeniz, it offers a most attractive instrumental picture of sun-kissed Cadiz with, to quote the motto which underlies the title "Orange Blossoms, Incense, Cigarettes and Girls." And it is not very difficult. It makes a good companion piece for the charming "Jota" which N. C. Page has tucked away in the piano score of his operetta, "The Contest of the Nations."

There is no fragrance of orange bloom or incense in the old Dutch folk-songs which Hanna van Vollenhoven has set with such good taste and skill for the piano, rather a breath of wind that blows over the dykes. "There was a Maiden" and "Watch" have the directness and simplicity of appeal of tunes which may have been sung in bygone days when the Spanish *tercios* carried fire and sword through the Netherlands. "The Rabbit" is a gay little tune, a vivace in three-eight time that must originally have been a song-dance. "Piet Hein" is a ballad, a rousing, full-blooded melody that moves in a rousing good tempo. None of the four numbers are hard to play comparatively speaking, all are well worth while musically; and despite the fact that they are evidently not primarily intended for public performance may well be added to that growing list of folk-music for piano which we instanced in connection with the fine Armenian folk-pieces arranged by Howard Brockway, and recently reviewed in these columns.

"ENTRÉE." By J. M. Leclair. "Amarillis." By Felice de Giardini. "Allegro Entusiastico." By Gaetano Pugnani. "Divine Dorilla" (Anon.). "La Folichon." By Emanuele Barbella. "Adagio Soavemente." By G. Tartini. "Introduzione e Giga da Camera." By Arcangelo Corelli. "La Tromba." By G. S. Carbonelli. Arranged by Alfred Moffat. (New York: C. Fischer.)

This collection of "Masterpieces Selected from the Works of Eighteenth Century Composers" and transcribed for violin and piano by Alfred Moffat, adds another string of violinistic pearls to the many which indefatigable divers in the treasure-strewn sands of the past have retrieved, polished and set for the delectation of moderns. Alfred Moffat has already enriched string literature with many beautiful transcriptions and adaptations of the works of the older masters. In this most recent group of eight pieces he has been unusually fortunate in his choice of material. The delightful "Entrée" by Leclair (1697-1764)—Mr. Moffat does not disclose its original source—with its pompous, dramatic phrases and pseudo-heroic breadth, is a fiddle piece *par excellence*. "Amarillis" by Giardini (1716-1796), is distinctively Italian—a string adagio, like the vocal adagios of the older Italian school, fluent and euphonious. The "Allegro Entusiastico" by Gaetano Pugnani (1731-1798),

in nine-eight measure, has a very genuine touch of inspiration. It has splendid verve and though the rapid tempo and the occasional chord figures with superimposed trills make it none too easy to play, it is well worth study. "Divine Dorilla," an old Italian minuet by an unknown composer, dating from the middle of the eighteenth century, is one of those dainty, caressing trifles which the oldsters of string composition seem to have been able to toss off with such unconscious ease. It calls for delicate playing and a clean-cut control of phrasing, and makes an attractive tid-bit for the recital program or an intimate "at home" musicale. And Emanuele Barbella (1704-1773) has supplied another of these musically decorative rococo trifles in his "La Folichon." Many a violinist will find that these happy thoughts of an older time voice a greater appeal than do many more modern compositions. For one thing most of them, like the "Adagio Soavemente" from a Tartini suite, are so characteristically, so absolutely violinistic, really violin music. Of course, Tartini's music in itself is distinctive because he is the last great Italian tone-poet whose works are not absolutely cast into the shade by those of Bach or Mozart. And there is included also in Mr. Moffat's collection a charming "Introduzione e Giga da Camera" by Archangelo Corelli, probably a movement from one of those trio sonatas made up of four or five movements, of which Corelli was so fond. It consists of a broad majestic *entrade* introducing a *giga* or jig so takingly frisky, so rollicking that one need not be an Irishman to want to dance to it. And the piano accompaniment, as are all these Moffat accompaniments, is no slight factor in its effective presentation. That the publishers think well of both is evinced by the fact that a footnote to each composition mentions that these piano parts as well as the violin melodies are "strictly copyright." A fitting closing number for this sequence of arrangements is G. S. Carbonelli's (1770-1772) military piece "La Tromba." A martial bravura piece, programmatic as its title indicates, it calls for really virtuoso playing, and would do credit to the recital program of the greatest artist.

All in all, as regards quality and variety of interest and musical value, this new set of Moffat violin transcriptions is one of the finest submitted to fiddle players for some time past.

"LAY A GARLAND," "Sister, Awake," "A Litany." By Frank Bridge. (London: Winthrop Rogers, Ltd.)

The two "school songs" for two-part singing which Frank Bridge has written are decidedly above the average of their type as we know them here. First of all, the choice of poems used shows rare good taste: "Lay a Garland" is set to a plaintive but charming lyric by Beaumont and Fletcher; "Sister, Awake," to one of Thomas Bateman's eighteenth century poems. Then, again, there is a very happy real two-voice interest in the music. "Lay a Garland" is a very taking little canon, and "Sister, Awake," with its allegretto movement and harmonically piquant piano accompaniment, cannot fail to give pleasure. "A Litany," in three parts, twenty-seven measures ofthrenodic andante plaintiveness, a capella, for two trebles and an alto, set to a poem of Phineas Fletcher, with an organ or harmonium accompaniment for practice only, would fit in well in any choral program to set off gayer numbers with a more serious strain of harmony.

"LOVE CAME ONE DAY." By Reginald de Koven. "Homesick." By Henry F. Gilbert. "Inspiration." By J. Lamont Galbraith. (Boston: Boston Music Co.)

Euphony is the key-note of all three of these new songs. Reginald de Koven's "Love Came One Day," for medium voice, is a very pleasing melody in its composer's familiar manner. It is in six-eighth time, an *Allegro grazioso*, decidedly singable. That it is, here or there, happily reminiscent of some of Mr. de Koven's other songs is no great fault, since it has real melodic interest to commend it. A simple, lovely little three-page song, more subtly harmonized than Mr. de Koven's, and set for medium voice to a delightful negro dialect text by Howard Weedon, is Henry F. Gilbert's "Homesick." The tempo indication is *Moderato* (*quasi Foster*), begins with a short quote from "Old Black Joe," and is then developed with a really delightful Fosterian quality of appeal to an interestingly modulatory climax. "Homesick" ought to make a capital encore song, for it could be made decidedly attractive. "Inspiration," J. Lamont Galbraith's new sacred song for high voice,

carries out its titular suggestion in a very decent, churchly way. A song dealing with heavenly light and love and "endless prayer," it is conformably melodious, with the suave, fruity fullness of accompanimental harmonization which makes the sacred song in general so pleasing to the ear.

"MARY SINGS AT BETHLEHEM." By Giuseppe Ferrata. "Main Street, Heaventown." By Thomas Egan. (New York: Hinds, Hayden & Eldredge.)

To a very appealing text by David Morton, "Mary Sings at Bethlehem," Giuseppe Ferrata, the distinguished New Orleans composer, has set a pastoral melody in E Flat and in an alternation of nine-eight and two-and-three four time which has much wistful charm and tenderness of expression. It is true that Christmas-tide is not yet upon us, yet this is by no means a Christmas song pure and simple—its appeal is for all seasons of the church year; it might also grace a secular program. And even though it were, it would seem an artistic endeavor to keep up with the spirit of the times, since the tax-bills usually sent out in December now reach us in May. "Main Street, Heaventown," ought to make a special appeal to New Yorkers, since its happy little poem was written by the late Sergeant Joyce Kilmer of the "Fighting 69th." It is an effective two-page encore song with an easy singable melody, a good climax, and a text which, in connection with its tune, should make it widely popular.

F. H. M.

ANDANTE FROM THE VIOLIN CONCERTO IN G MINOR. By S. Coleridge-Taylor. Op. 80. Arranged by J. Stuart Archer. (London: Metzler & Co., Ltd.)

Through the work of J. Stuart Archer, an English organist and composer, the very attractive Andante of the Coleridge-Taylor violin concerto may now be played by organists. Mr. Archer has made the transcription with skill and understanding and has adapted the violin passages to the organ keyboard admirably.

There is a sort of MacDowellish flavor in this movement, one of the best bits in a concerto that was not by any means successful when Maud Powell introduced it to New York five years or more ago. As a violin concerto the work gives little sign of going down the ages. Perhaps this movement may last. In any case Mr. Archer's organ version of it will do much to make it known.

"THE NEW EARTH." By Henry Hadley. Op. 85. (Boston: Oliver Ditson Co.)

This is an ode for mixed chorus, soli and orchestra, the score at hand being, of course, a reduction for piano of the orchestral part. Mr. Hadley is one of our most gifted composers, being a member of that small body of creative workers who know their craft, quite apart from what they may have to say. This is a very recent work, there being a date at the end of the score, Feb. 12, 1919, the day in all probability on which he completed it.

The poem—it is a poem, not a text—on which Mr. Hadley has built his structure is by Louise Ayres Garnett, a woman who works in both the fields of music and verse with marked individual expression. Her poem, "The New Earth," seems to us one of the strongest things of its kind in many years. It must have been inspiring for Mr. Hadley to work on it. There are five big sections: I. "Sword of Deliverance," for the chorus; II. "Comrades of the Cross," tenor solo and semi-chorus of women; III. "The Unconquerable," bass solo and chorus of men; IV. "New Risen Peace," including an alto solo, a soprano solo and chorus of women; V. "Song of the Marching Men," full chorus, bass solo and chorus of women.

Mr. Hadley is at his best in "The New Earth." He has worked in it along more direct lines than in some of his other big choral pieces, but he has not to our knowledge written with surer effect than here. The opening prelude is strong and truly majestic; there is a curious reminiscence, beginning at the end of the fourth measure of Strauss's "Death and Transfiguration." The lullaby for women's voices, beginning on Page 25, is exquisite, as is the "Agnus Dei" for alto and the "Song of Peace" that follows for soprano. And the final "Song of the Marching Men" is vital and makes a very impressive close. Here, then, is a choral work that ought to be sung from coast to coast during the coming year. A timely and beautiful text, music that is singable, effective and worthy, all combine to make it one of the new American compositions of which we may be proud.

A. W. K.

CONCERT TOUR PLANNED FOR MME. RIDER-KELSEY

Daniel Mayer Announces Engagement of Celebrated Soprano for Next Season

DANIEL MAYER announces that Mme. Corinne Rider-Kelsey will return to the American concert stage during the coming season under his direction, making her New York reappearance at an Aeolian Hall recital in January. The association will not be a new one for soprano and manager, since Mme. Rider-Kelsey has sung in London and also toured the English provinces under Mr. Mayer's management. She has been heard much too infrequently of late, and the announcement that she will return to her former activity next season will be one which will be welcomed by concertgoers the country over.

Mme. Rider-Kelsey went to Europe the summer that the World War began, intending to devote at least two years to recitals in France, Germany and England, where she was already well known, especially in the last mentioned country on account of her successes in opera at Covent Garden. The outbreak of the war caused a change in her plans, as it did in many others, and some time later brought about her return to America. Since that time she has quietly awaited the return of more normal conditions, and the coming of peace, before resuming her place among the foremost American singers.

The career of Mme. Rider-Kelsey might almost be described as meteoric,



—Photo by E. F. Foley

Mme. Rider-Kelsey, Distinguished American Soprano

in that at a bound the artist established herself in the very front rank on the occasion of her metropolitan debut. During the years which followed she was heard with practically every important choral and orchestral organization in America and Canada. She was one of the leading soloists at the Cincinnati Festival for several consecutive seasons, and also was engaged for the Worcester, Springfield, Buffalo, Richmond, Indianapolis, Ann Arbor and Norfolk Festivals, as well as that given in mid-winter by Canada's famous Mendelssohn Choir of Toronto.

It was as a past mistress of the loftiest style of oratorio interpretation that Mme. Rider-Kelsey gained her high reputation during the early part of her career, but it is in recital that her pure vocalism, her feeling for the most subtle moods, her rare intelligence and her charming personality are most tellingly displayed. Voices such as hers, trained entirely on this side of the Atlantic, have been rare happenings in the annals of American music history.

DEFENDS OUR CHURCH MUSIC

Gordon Balch Nevin Answers Dunham's Pessimistic "Diapason" Article

An article by Rowland Dunham in *The Diapason* entitled "Is American Church Music Good?" recently reproduced in these columns, answering the question with a decided negative, has provoked another article, "The Musical Pharisee," by Gordon Balch Nevin. Mr. Nevin contends that the attitude of pessimism toward American music represented by Mr. Dunham is an attitude of pharisaism, and points to the work of special composers in corroboration of his own view.

"First come to mind the names of some excellent writers or choral music, such as Clough-Leigher—who has many fine things to his credit; Frederick Stevenson, composer of several highly inspired anthems; R. Huntington Woodman, John Hyatt Brewer, William Lester, Louis Victor Saar, Samuel A. Baldwin, Mark Andrews, James H. Rogers, Adolph Foerster, Harvey B. Gaul and—but enough! Why, James H. Rogers alone has written enough fine anthems to refute Mr. Dunham's statements. I personally regard several of Stevenson's anthems as being as fine as anything in the entire English anthem repertory.

"Take the organ music: Mr. Dunham cites the Reubke Sonata on the Ninety-fourth Psalm; it is, of course, a magnificent work, but why should any self-respecting composer seek to write a work to compare with it? Art works are not written by consciously taking any particular work and endeavoring to duplicate its greatness. If Mr. Dunham wishes some American organ works, I would instance Rossetter G. Cole's splendid Fantasia—a work of large caliber; James H. Rogers' Concert Overture in B Minor—a work which will compare favorably with anything in the bombastic and inflated symphonies of Widor;

Borowski's Sonata in A Minor; Truette's Suite in G Minor—technically a giant production.

"Possibly not eighty per cent of the present-day music will live very long, but I think at least that percentage of the output of the leading publishers will be found to be of quite fair worth."

Ziegler Institute Holds Final New York Concert of Season

The Ziegler Institute gave its closing concert June 11 at its New York studios, Metropolitan Opera House. The program presented beginners, intermediates and advanced singers. Certificates were awarded to those who had passed the prescribed course creditably. The examiners were Charles D'Albert, Maurice Halpern, Frank Kasser and William Tyroler. Those receiving the first-grade certificates were Anna Fischer, Julia Fischer, Edith May Lowe and Amelia Neelen. Margaret Hoffman received the second-grade certificate and Hertha Hotop Brett and Dorothy Wolfe received third-grade certificates. The feature of the evening was the singing of Sonia Yergin, soprano, and Stella Bonnard, contralto, from the opera department. Arthur Greenleaf Bowes, who has just returned from a Western trip, sang by request. Hertha Hotop Brett, mezzo-soprano, who is now entering her graduating year, sang her numbers with fervor. Dorothy Wolfe, soprano, also entering the graduating year, showed fine finish and lyric quality.

Notable List of Works Sung at West End Collegiate Church

During the season the choir of the West End Collegiate Church, New York, under its organist and choirmaster, Henry Hall Dunklee, has again sung a notable list of works. The solo quartet comprises Olive Kline, soprano; Adah Campbell Hussey, contralto; Paul Althouse, tenor, and Arthur Middleton, baritone. Among the works which Mr. Dunklee has given this winter are Gounod's "Gallia," H. Alexander Matthew's "City of God," "Conversion" and "Life Everlasting," Maunders' "Song of Thanksgiving," "Bethlehem," "Penitence, Pardon, Peace," Gaul's "Holy City," Weber's "Jubilee Cantata," Dudley Buck's "Coming of the King," Mendelssohn's "Hear My Prayer" and "Hymn of Praise," Bennett's "Woman of Samaria," Sullivan's "Prodigal Son," Spohr's "God, Thou Art Great" and "Glory of the Resurrection," Rossini's "Stabat Mater" and Barnby's "Rebekah."

Central Concert Company of Detroit Announces Artists

DETROIT, MICH., June 16.—The Central Concert Company of Detroit has announced that its artist course for next season will include Caruso, the Philadelphia Symphony Orchestra with Margaret Matzenauer as soloist, Julia Culp, Leopold Godowsky, Louise Homer, Theo Karle, Riccardo Stracciari, Rosa Raisa, Louis Graveure, Maud Powell, Louise Homer, Jr., Marguerite Namara, Claudia Muzio and Giacomo Rimini.

FAMOUS NORWEGIAN EXPLORER'S DAUGHTER IS PUPIL OF VALERI



Fridtjof Nansen, the Norwegian Explorer, And His Daughter, Liv, Vocalist

Dr. Fridtjof Nansen, the famous Norwegian explorer, has sent his daughter, Liv Nansen, all the way from Christiania to New York to study voice with Mme. Delia M. Valeri, the distinguished New York vocal teacher, on the recommendation of Mme. Borghild Langaard Lindvig, the Norwegian dramatic soprano. Miss Nansen met with considerable success recently in a Brooklyn concert.

One Hundred Club of Beaumont (Tex.) Brings Noted Artists to City

BEAUMONT, TEX., June 10.—The Beaumont One Hundred Club last week completed its first season with the distinction of being the first organization to bring high-class artists to this city. Although only a few months in existence, the club procured for the spring season the Flonzaley Quartet, and Lucy Gates, at both of which concerts the size and enthusiasm of the audiences were splendid omens of the future success of this organization. This club has for its aims the promotion of high class amusements among the young people of the city, and the educational department, only one of several departments, has already become a great factor in the cultural growth of Beaumont. This commercially progressive port of South Texas has long been considered asleep in the way of securing the finest artists.

Lambert Opens His New Managerial Office in Portland, Ore.

Laurence A. Lambert, formerly manager of the Ellison-White Musical Bureau, but who has announced that in future he will present his various musical attractions in the Northwest independently, left New York last week to open his office in Portland, Ore. Mr. Lambert has not yet announced his attractions for next season.

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SOPRANO

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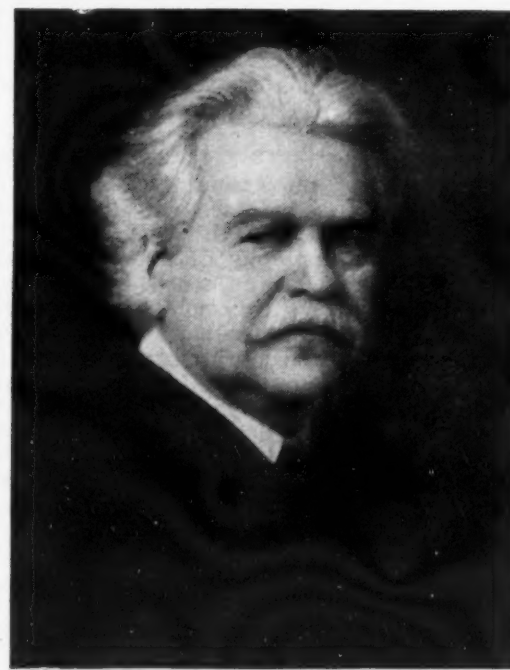
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How the Critics Might Review BEETHOVEN'S 9th SYMPHONY

If Produced Today in New York, as the Product of
an American Composer

By JAMES P. DUNN

THE Hubtown Symphony Orchestra, last night at Carnegie Hall, revealed for the delectation of our local musical public the latest product from the pen of the New York composer, Mr. Ludwig Beethoven—his ninth symphony. Mr. Beethoven offers at least one example of the American composer who cannot complain of the lack of performances given his works. He has previously composed eight symphonies, all of which have been heard and aroused considerable comment, some of it favorable, be it said. His second, fourth and sixth symphonies offer examples of symphonic literature which display a considerable command of sonata form and which by reason of the geniality and amiability of their thematic material (which, however, is seldom of a distinguished nature), are at least pleasant pieces of music to listen to.

Discerning listeners, however, have viewed with alarm the modern tendencies of the third, fifth and seventh symphonies, works which in places verge upon the super-exaggeration and cacophony which seems to be the bane of contemporaneous creative effort. And even his otherwise harmless sixth symphony suffers from the realism of its composer's frankly avowed effort at pastoral depiction. It was therefore with feelings of at least relief that thoughtful admirers of his admittedly great talent noted in his last work (the eighth), something akin to a return to sanity, even if this was accomplished at a slight sacrifice of originality, for the eighth symphony frankly savors of the great German contemporary, Mozart.

A distinguished audience greeted last night's effort. The press agent had done his work well. It had been bruited forth that Mr. Beethoven's latest symphonic attempt would employ an orchestral force heretofore unparalleled in number and diversity of instruments, and especial emphasis has been placed on Mr. Beethoven's contention that finding absolute music incapable of conveying the might and profundity of the ideas of which he proposed delivering himself, he would employ a vocal quartet and huge chorus to give utterance in spoken words at the point absolute music was to leave off. All the foregoing had no doubt stimulated public interest in a high degree and called forth an audience which filled every seat in the hall. The performance was an admirable one, but of this more anon; for the present the music is our task.

In the Conventional Four Movements

The symphony is in the conventional four movements and is of enormous length, last night's performance lasting over one hour and a half. Right now seems to be the place to call attention to the fact that mere length does not in any way constitute greatness, nor does it atone for poverty of ideas paucity of invention or the out-right copying of the Mozartean idiom. Let the writer forecast a great deal he is going to say by simply observing that musicians will find more pleasure in a five-minute Haydn movement than in the entirety of last night's long, boring and overlengthy rhetorical effort.

Mr. Beethoven employs the conventional sonata form in his first movement. However, he rudely disturbs the cyclic scheme by distorting the scherzo out of its accustomed position and placing it as the second movement ahead of the customary adagio. Just what is gained by this procedure is not exactly clear, but the composer evidently belongs to that class of musical Bolsheviks who are bent upon destroying the established order of things at all cost. The last movement, the widely advertised choral one, is in, well, who knows what form, but let the writer reserve comment on this until this movement is reached in its turn.

Anarchistical Tendencies

The first movement opens with a sort of meaningless hopping around from the tonic to the dominant, in the key of D Minor until the main theme is announced, a theme of such an utterly undistin-

guished nature as to seem wholly unworthy of symphonic development. But one does not have to wait long for the composer's anarchistical tendencies to assert themselves. Long experience has taught all our prominent composers to place their second theme in the dominant key. Not so Mr. Beethoven. He must needs place his in the mediant and here one finds a typical example of one of the many characteristic faults of this pretentious and bombastic work, a desire to be *outré*, to startle and to amaze all without the slightest rhyme or reason or artistic exigency. The foregoing effort seems to have exhausted the composer's meager store of originality, for the movement then pursues its conventional way in slavish imitation of contemporary foreign models a way so arid, turgid and devoid of the white contrasting lights which are reserved to only true genius to display that one hears it end with no other feelings aroused except perhaps the desire to give a sigh of relief at that accomplishment.

The scherzo, wrenched from its accustomed place in the symphonic scheme, opens with a sort of quintuple canon. It is to be noticed that a great many composers, when they find the thread of their melodic invention a not overstrong one, take refuge in a polyphonic mode of musical speech. To this contrapuntal oasis then has our composer fled and his incessant dwelling there only serves to accentuate the muddiness of the stream of his musical thought and to darken the waters thereof with oil of the inkiest and dreariest hue. Mr. Beethoven seems to have been conscious of this himself and his means of escape is at least novel if not commendable. Nothing must do him but to have the tympany player tune his drums at the unheard of interval of an octave. When the contrapuntal tangle evolved seems to be beyond control, presto! our brave magician jumps through the net by impinging on the ears of the offending listener several repeated powerful whacks of the octave tuned drums, that make sensitive persons turn their gaze to the doors at the rear of the hall, alas closed! What more shall be said of this orgy of polyphonic maze and outright noise except to note that an examination of the published score shows indicated as a rhythm of three bars, several passages which any conservatory student would know enough to write in nine-quarter time.

The adagio opens with a rather melodious and pleasing theme if not one of great distinction, a theme whose placidness at least seemed to give promise of some relief from the Bacchanalian and Saturnalian strivings of the scherzo. But the relief afforded is only temporary for the composer soon takes refuge from the destitution of real ideas by revisiting the contrapuntal haven and the movement quickly loses itself in the trackless desert of mere formal manipulation and the wearisome mechanical juggleries of the clever musician bereft of the saving guiding star of real inspiration.

An Innovation

The last movement was eagerly awaited by the audience. Reference has been made to Mr. Beethoven's attempt to relieve the impotency of absolute music by use of the spoken word. Admitting the impotency of this composer's music, if indeed it can be called such, it might not be out of place to direct attention to the fact that composers of real genius, like Mozart and Haydn, have found no such lack inherent in the tonal art. Passing this, be it set forth that Mr. Beethoven employs as a text the German poet Schiller's Ode to Joy, a poem which preaches the brotherhood of man. Without animadverting upon the rather peculiar irony of a German poet preaching any such doctrine at the present time, the most superficial examination of the text would convince any sane person of its unfitness, by reason of peculiarity of meter, structure, etc., for musical treatment. But Mr. Beethoven is evidently that class of person whom nothing deters. So boldly setting out on the task, he begins by an instrumental upheaval presently followed by a baritone recitative, the empty and gaudy pretentiousness of which strongly reminds one of its kindredship to those in Gilbert and Sullivan's comic operas, wherein the ad-

vent of a cook or some otherwise highly distinguished personage is announced.

The instrumental uproar introducing this, however, contained a theme announced by the cellos and basses, and then repeated *ad nauseum* by the other instruments of such utter childish pusillanimousness as to convince charitable observers that at worst it could only be a sort of temporary aberration on the part of the composer. But as if a crowning agony must be placed on the suffering brow of the sorely tried listener, this insane theme appears in all its shamelessness as the main theme of the movement.

It is taken up by the basses and presently by the entire chorus. And such choral writing! The parts are written so screamingly high as to produce the effect of a continuous shriek, and although last night's forces struggled valiantly to overcome this the effect could hardly be called satisfactory. Likewise the orchestration is throughout the entire work overweighty and obtrusive. Two horns have previously sufficed other composers; here we find four and added to these are the shrieks of the piccolo, the gruntings of the contrafagotto and the snortings of three trombones. It is true that one finds himself spared the tortments of such recently discovered precious exotic tints as muted horns and trumpets. But in place of this we find as a sort of crowning infamy the employment of instruments only thought to be worthy of mud-gutter bands; the triangle, bass drum and cymbals, although one thanks himself that the latter are not trilled or beaten with a hard stick.

Follows Foreign Models

Generally speaking, thoughtful observers cannot view last evening's performance in any other light than that of unmitigated dismay. Mr. Beethoven's earlier works gave promise of at least a talent which might mature. This promise is unfulfilled and the ninth symphony certainly cannot be viewed in any other light than a distinct retrogression from its at least pleasing predecessor, the eighth. By and large the work is simply a diluted imitation of the foreign models of the really great Mozart and Haydn. The ghosts of the Surprise and Jupiter symphonies stalk throughout the entire work and whatever good may result from the unashamed pilfering of other men's ideas is absolutely obscured and lost sight of in the over-burdened, pretentious and bombastic treatment to which these ideas are subjected.

Where is the American composer who, modest and content in his means, will give to an awaiting world a message in language ne'er spoke before, who, relying on simplicity and dignity of utterance, will speak the tonal message, not feebly patterned on contemporary foreign models but which by the sublimity of its heretofore unsung tones shall be recognized as at last truly and in reality American?

Arens Pupil Engaged for Herbert Opera

After hearing Margery Hausman sing Victor Herbert recommended her so highly to Klaw & Erlanger that said producing firm engaged her without further voice-trial as one of the principals in Mr. Herbert's "Angel Face." She was thus promoted because of her clear, high soprano voice and her artistic style and taste as well. Miss Hausman hails from Portland, Ore., where she laid a firm foundation for her vocal art with Mme. Harding-Brodie, another Arens pupil and the first one to teach the Arens method on the Pacific Coast. Since then she has studied at the Arens vocal studio in New York, but Mr. Arens gives great credit to Mme. Brodie for the splendid and solid foundation she gave Miss Hausman. The new Herbert opera opened last week in Chicago; later it is expected to come to Broadway for a long run. Miss Hausman's stage name is Margery West.

Musicale at Nana Genovese's Home Marks Close of Series

RUTHERFORD, N. J., June 7.—The closing Salon Musicale of the season was held at the residence of Nana Genovese, Orient Way, last Sunday evening. The artists included Nance Morgan, Mrs. Joseph A. Bergen and Milla Picco, baritone of the Metropolitan Opera Company. The accompanist was Gaetano Merola, who has just returned from a tour with the San Carlo Opera Company as musical director. Mr. Merola played selections from one of Puccini's new operas, "Suor Angelica." The affair was a distinct success.

The Spanish Opera Company, which was to have opened at the Cort Theater, New York, on June 16, has postponed its season indefinitely, it is announced.

BALTIMORE RESUMES OPEN-AIR MUSIC

Summer Concerts in Parks by
Civic Forces Draw Average
Attendance of 30,000

BALTIMORE, June 7.—The local public is turning its musical attention to open air concerts and the crowds that flock each afternoon and night to the public parks and plazas point to a general interest. The Municipal Band, John Itzel, leader, and the Park Band, Edward V. Cupero, director, have begun their series of concerts, the programs giving representation to the classics and modern literature with a generous supply of light music that appeals beyond doubt. The Park Concert schedule for the summer covers a period of sixteen weeks, from May 18 to the week of August 31.

When it is realized that the average attendance at the daily Park Concerts numbers, as estimated, about 30,000, the usefulness of this civic music cannot be too highly appreciated. The Municipal Band, the concerts given by this organization having a real community interest as the programs are given in the congested business sections and outlying districts of the city, has become an attraction that brings joy to a very large public. These concerts are under the direction of Frederick R. Huber, municipal director of music, who, co-operating with the leader John Itzel, has made the band a popular feature of summer musical activity. The visits of the band to the remote sections of the city bring cheer that is greatly appreciated. The concert programs are followed by short, unprompted dances to which the young people come in great numbers. These concerts were originally planned by the former Mayor James H. Preston, several seasons ago. The present Mayor, William Broening, recognizes this value, both educational and recreational, and public interest seems to grow from day to day.

F. C. B.

DUNCAN DANCERS CHARM

Copeland an Admired Collaborator at
Opening of Series

The Isadora Duncan Dancers with George Copeland, pianist, gave the first of a series of appearances at Carnegie Hall on Tuesday evening, June 10, to a crowded house. These girl-artists and their colleague Mr. Copeland have long ago established themselves firmly in popular favor, and prolonged applause met all their offerings.

Instead of the programmed Schumann number, Mr. Copeland played the first movement of MacDowell's "Sonata Tragica." To his customary clarity and fineness of tone, and his fine sense of rhythm, he joined an especially virile interpretation, joined to much breadth of feeling. Coloring is not usually Mr. Copeland's strong point; but his palette on this occasion held vivid shades than usual.

The Gluck scene from "Orpheus" in ensemble and the solo dancing of Chopin's mazurkas and waltzes that followed exerted their customary charm on an audience that has by now learned to note all the subtleties of gesture and pose that differentiate the individualities of Lisa, Anna, Erica, Margot, Irma or Theresa as the case may be. This one is more wistful, perhaps; that one more tender; another more joyous in the type of her self-expression, but all left their art to a plane of beauty with which alone perhaps this youth and sweetness could make us familiar.

Mr. Copeland is so well-known and so admired as an exponent of Debussy that the French master's numbers were awaited with especial interest. The "Après-midi d'un faune" was even as delightful as it was expected to be, in its subtle setting forth of mood and atmosphere by the medium of Mr. Copeland's dainty tone. In the dances by Laparra, Albeniz and Chabrier, full justice was done by the pianist to their exotic charm, and his splendid rhythmic sense was finely displayed. A Strauss waltz made the closing ensemble, vigorously applauded. The art of these girls daily grows and deepens. Something more than mere grace lies back of its tender musing, its ecstatic abandon, its joyous flight as of homing birds; insight and feeling are there in no small measure, and a purity of artistic ideal to win the most jaded on-looker. C. P.

Hope to Make Leman's Orchestra Permanent at Atlantic City, N. J.

Work of Conductor at Steel Pier Has Won Interest in Proposal
—Well-Known as Philadelphia Pedagogue, He Claims That Much Modern Light Music Deserves to Be Played with Consideration and Care—Encourages Local Soloists

ATLANTIC CITY, June 10.—Is the summer resort another typically American field in which native conductors may be developed? We have heard much of the opportunities that the movies offer to aspiring musicians, but surely they cannot exhaust the possibilities.

At any rate, the work that J. W. F. Leman is doing with his orchestra at the Steel Pier at Atlantic City is rousing wider and deeper interest than that of the ordinary summer-resort musician. The announcement of his re-engagement for the entire 1919 season at the Pier, from Washington's Birthday till the last of October, was enthusiastically received and a movement is now on foot to have the orchestra under Mr. Leman's direction become an all-the-year-round attraction. An editorial in the *Atlantic City Press* remarks that "it is argued that with a city devoted exclusively to providing recreation and entertainment for cultured patrons from all parts of the globe there are certainly enough music lovers to make the venture a success," and adds that the Crescendo Club, perhaps the city's most prominent musical organization, is entirely in favor of supporting such an undertaking.

Mr. Leman is well known in Philadelphia, where his studios for instruction in all orchestral instruments occupy an important place among musico-pedagogic enterprises. He has two studios in Philadelphia and one in Wilmington, Del., with a teaching staff selected from holders of the teacher's certificate, awarded to students who have passed an examination made by prominent musicians from the Philadelphia Orchestra, of which Mr. Leman was a member for ten years, in solo violin playing of compositions and studies by the classical masters and in orchestral routine, harmony and the history of music. A diploma is given to recipients of the certificate who have taken post-graduate courses and have passed an examination in the most difficult studies and the concertos of Bach, Beethoven, Spohr, Men-



J. W. F. Leman, Philadelphia Pedagogue and Conductor of the Steel Pier Orchestra at Atlantic City

delssohn, Vieuxtemps, Ernst, Lalo, Wieniawski, Paganini, Saint-Saëns, Tchaikovsky, Bruch and Brahms. These rewards for specially distinguished work are balanced by a special kindergarten course which offers class-work for very young beginners. Classes in harmony, orchestral routine, history and ensemble are also provided.

Besides the contacts with typical young American students which this work brings him, Mr. Leman's activities as conductor of the Bethany Orchestra (Wanamaker's Sunday School), the West Philadelphia Orchestral Society and the Central Y. M. C. A. Symphony Orchestra, educational organizations of from thirty to eighty-five players, have fur-

ther fitted him to appreciate the needs and tastes of his public.

In an interview, Mr. Leman recently stated that while he did not believe it possible to achieve everything for which he was striving, he did feel assured that his efforts to draw music lovers of all classes to the Steel Pier would meet with even greater interest and commendation this year than they did last. He has been given a freer hand this season, and his policy of engaging local singers and instrumentalists as soloists at the daily concerts has been extended. The large and valuable musical library at his command has been considerably added to.

Champions Popular Music

Mr. Leman does not disdain to play popular music, but he does not lower his standard of interpretation and performance for numbers of this sort, for he claims that much of the popular music written these days, if presented with the same consideration and care as that in the higher forms, often has merit worthy of the serious musician's attention. What Mr. Leman's standards are may be gathered from the fact that such works as the Dvorak New World Symphony, the Mozart Symphony in G Minor, the Beethoven "Lenore" Overture No. 3, Grieg's "Peer Gynt" Suite, the Schubert "Unfinished" and Weber's "Euryanthe" Overture appear on representative Sunday evening programs. Among the outside soloists who have appeared with the orchestra are Jules Falk, Reed Miller and Nevada Van der Veer.

It has been suggested that in order to establish the orchestra on the desired permanent basis, a special series of subscription concerts be given during a fall, winter and spring season.

The annual recital of voice and piano pupils of the music department of Guilford College, N. C., was given recently under the direction of B. Vartan Guevchenian, vocal instructor.

CHAUTAUQUA'S 46TH SEASON

Attractive Musical Programs in Prospect
—Hallam Again Director

A brilliant musical season will be given this summer at Chautauqua, N. Y., this being the forty-sixth annual assembly of this unique institution. Alfred Hallam will again be the musical director, entering his nineteenth year in this position. The soloists for July are Vahrah Hanbury, soprano; Emma Gilbert, contralto; Robert Quait, tenor, and Fred Patton, bass. For August, Mildred Faas, soprano; Charlotte Peege, contralto; Sudworth Frasier, tenor, and Harold Land, bass. Frederick G. Shattuck will be the accompanist and Henry B. Vincent organist.

"Music Week" has been designated this year for the week of July 27 to Aug. 2, inclusive, during which week the New York Symphony Orchestra, conducted by René Pollain, will give twelve concerts. Mr. Hallam has chosen as the choral works to be performed this year by the Chautauqua Choir and Orchestra Handel's "Judas Maccabaeus," Henry Hadley's new work "The New Earth" and Mendelssohn's "Elijah." They will be given under his baton.

As heretofore, the faculty of the music school will include Ernest Hutcheson as head of the piano department; Horatio Connell, head of the voice department, and Sol Marcossion, head of the violin department.

Winifred Byrd, the gifted pianist, will be heard at the Stadium concerts in New York under Arnold Volpe's direction on July 2. As the first pianist of this season, she will play Liszt's "Hungarian Fantasy." Miss Byrd, who is now at Belmar, N. J., is arranging her programs for her many appearances scheduled for next fall and winter.

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Metropolitan Stars On Wheels

Smoke and Threats Choke the Air of the Company's Car as Caruso Hoards His Vocal Riches for Evening's Performance and Scotti Plays Cards—Homecoming Gives Even James G. a Sense of Relief

James G. Huneker in the New York Times

JAMES G. HUNEKER, that most brilliant of scintillating writers, whether he touch with his magic pen the subject of music, of the other arts, of persons or of events, has recently given us a delicious picture of the Metropolitan's greatest tenor *en route* with his company. He calls it "Caruso on Wheels."

At the Pennsylvania Station, says Mr. Huneker, the tenor "contented himself with lustily carolling a basketful of precious high notes as he descended to the drawing-room car. Manager Gatti-Casazza would have shuddered if he had been present. His supreme vocal planet prodigally wasting his golden wind in a hall bigger than the Metropolitan Opera House—the scene is the Pennsylvania Station—"and no box office in view! Besides, it was flying in the face of nature. Tenors always bundle up to the eyebrows; they do not speak, much less vocalize, and usually are as cross as the proverbial bear. Caruso, who has defied doctors and vocal hygiene since he opened his magical mouth, is a false beacon to other singers. His care-free behavior should be shunned by lesser men who attempt to bend the bow of this great singing Ulysses.

Cigarettes and the Tenor

"But Caruso is careful about tobacco. He does not enter the compartment where others smoke. He prefers the odor of his own choice cigarettes. I never saw him without one, either in mouth or fingers. The despair he is of any throat specialist. He sits in company with his old friend, Signor Scognamiglio, otherwise the Man-Mountain. Sits and smokes.

He is to sing and so he doesn't talk, only smokes, or makes caricatures. Returning is another tale. In hilarious mood, he orders carte-blancue supper for the chorus. He plays pranks on his fellow-passengers. Even that most potent, grave, and bearded signor, Manager Gatti, is forced to smile. Caruso is irresistible. He recalls the faraway days when he sang two operas every Sunday in the Teatro Mercadante at Naples or the good old summertime at Salerno, when, during entr'actes, he would drop a string from his dressing-room window and draw up the fond prize—sardine and cream-cheese sandwiches. He was thin in those youthful days, and thin boys always have hollow legs that must be filled. Prosperity has not spoiled Caruso. He is human and tolerant, with a big heart, and he is devoid of professional megalomania."

Chorus Car No Place for Him

"I was bundled," says Mr. Huneker, "on Manager Gatti's special car and promptly paid my fare to a conductor who suspiciously appraised my presence; to him I was neither fish nor flesh, nor good red chorus. I should have liked very much to walk through the chorus car, but with Otto Weil on one side and Edward Ziegler on the other I couldn't escape; furthermore, young Ziegler thus admonished me: 'Sir, it's no place for an elderly inflammable person, is that car full of pretty young songbirds; Patis and Scalchi *en herbe*.' I meekly submitted and found myself in a smoking compartment where a card table was promptly installed.

"Such gabbling! Such 'Kachesse,' such feminine squabbles! No hotel piazza

on the Jersey coast of an August afternoon could have held a candle to the shrewd repartee and vivacious wrangling over a few painted pasteboards. Antonio Scotti, drumming on the table the rhythm of the Rataplan, would suddenly scowl, and, with Scarpa-like intensity, would demand: 'Why you play that ace?' And Technical Director Siedle would groan in reply. A flash of lightning from a blue sky. Then Otto Weil banged down his cards and audibly expressed his opinion of his partner's playing. It is not fit to print. Judels never turned a hair, and he isn't bald. Even Scotti relaxed for a moment his ferocious Neapolitan air. No one can stay mad long with Judels. Pan Ordynski drops in, and Amato, Chalmers, or Althouse. Scotti is smoke-proof. It is pleasant to record that this big operatic organization with its diverse nationalities is *en route* a happy family.

Other Funmakers

"Caruso is not the only funmaker on the wheels of this Opera Special. Rosina Galli of the dainty, tapering toes and woven paces is always rollicksome. Her imitations would make her fortune in vaudeville. Signor Gatti philosophically reposes after the fatigue of travel and Union League Club terrapin. Scotti munches chicken, resting after his *Sergent Sulpizio* rôle, and still strums the Rataplan. Caruso smokes. Friend Scognamiglio sleeps with one eye open. Florence Easton, wrung from her triumph as *Santuzza*, is there. In a compartment sits Geraldine Farrar. She sips coffee. Her mother is with her. So are chicken sandwiches. Our Jerry is bright-eyed and keyed up as might be expected. . . .

"Why hasn't some authoritative pen been employed in behalf of the mother of the singer who has succeeded? What a theme! What peeps into a family inferno! I think that Mrs. Farrar could write a better book about her brilliant laughter than did Mrs. Lou Tellegen of herself. . . .

"The call is sounded. Again New York! A jumble of voices is heard in the smoking compartment. 'If you hadn't played that trump!'—it is Judels speaking. 'Oh!' groans Papa Siedle. Scotti is now whistling the Rataplan. The blond Ordynski, having wished the Polish curse on Otto Weil—'may you have hangnails and dandruff!'—dons his

greatcoat. 'Addio, Hunkero!' sings Caruso.

"I seek my trusty Glenn Curtis hydro-aeroplane, which is anchored in the Thirty-third Street inclosure, and fly home to Flatbush-by-the-Sea. I've had a crowded and enjoyable day."

SALT LAKE CLUB'S SERIES OF MUSICALES CLOSES

Latter-Day Saints University School of Music Awards Prize—Elect Philharmonic Officers

SALT LAKE CITY, UTAH, June 21.—Interesting in musical circles was the May series of entertainments given by the Music Section of the Ladies' Literary Club, under the direction of Mrs. Rosalie Bork Smith, chairman. The first program of the series was entitled "A Musical Day in the Orient." A special feature was the playing of a trio of Chinese stringed instruments, with three of the city's talented Chinese musicians, Wang Kuly, Woo Joe and Soon Ngok. Several Oriental dances were given by Alice Levering, Victoria Sahagian and Nacmi Hoffman. The Cui "Oriental" was played by Leah Burton. The "Turkish March" from Beethoven's "Ruins of Athens" was given by Mrs. P. O. Perkins and Mrs. Hetty Nilson. A Japanese flute solo, "Chidori," by H. Sawatari, and an interesting group of Greek songs by Mrs. E. O. Skiris, together with orchestral music contributed by the Hawaiian Troubadours, completed the program.

The second of the series brought two song cycles, "Captive Memories" by Nevin and "The Morning of the Year" by Cadman. Both were artistic treats and reflected much credit on the artists participating—Mrs. C. C. Dailey, soprano; Mrs. Rosalie Bork Smith, contralto; Howard Frazee, tenor; Harry Jellison, bass; Mrs. C. E. Richards, reader, and Mrs. H. E. Burke, accompanist.

The third and last of the series took the form of a big community production of the cantata, "Joan of Arc."

The annual concert given by the Latter-day Saints University School of Music in the Assembly Hall presented Joy Sorensen, Dorothy Dunyon, Ruth Stewart, Margaret Summerhays, Ester Daniel, David Reese and P. Melvin Peterson as soloists in a varied program. The school orchestra, conducted by Clarence Hawkins, contributed some numbers, and a chorus under B. Cecil Gates was also heard.

The \$500 piano offered by the school in its 1919 scholarship contest, won by Ruth Stewart, was officially awarded by President Guy C. Wilson. Miss Stewart was the youngest contestant. She is only fifteen years of age and is a pupil of Marian Cannon and Lida Edmunds.

The Philharmonic Orchestra held its annual meeting this week, when the following officers were re-elected: President, the Rev. E. I. Goshen; vice-president, P. C. Stevens; secretary, Fred Beesley; conductor, Charles L. Shepherd; directors, C. G. Berry, Arthur Freber and A. H. Peabody. Z. S. H.

Dr. P. G. Clapp of Boston to Head University of Iowa Music Department

CHARLES CITY, IOWA, June 9.—The State University of Iowa School of Music at Iowa City has elected Philip Greeley Clapp of Boston as its director. Mr. Clapp is one of the three men in the United States upon whom the doctor of philosophy in music degree has been conferred. He has just returned from France, where he was director of a military band. He will assume his new duties at Iowa City in September. Prof. W. E. Hays, who has been director of the school of music for the past two years with much success, will resume his old position as professor of music in vocal instruction at the university school. B. C.

Scene from "Faust" in Zanesville Recital
ZANESVILLE, O., June 16.—Under the auspices of the Thursday Morning Music Club, Mrs. Ethel Manley Long, a gifted coloratura soprano of Columbus, gave a recital at I. O. O. F. Hall recently before a large audience. An entire scene from "Faust," in costume, was presented, and an excellent selection of shorter numbers. Edwin Steinbrook afforded splendid support at the piano.

The first of the series of summer concerts at McIntire Park was given by the Seventh Regiment Band on Sunday, the 7th. The concerts are under the direction of the trustees of the John Hope fund for public entertainments. O. D. L.

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AWARD JEPSON PRIZE

Jessie H. Newgeon of New Haven Wins Contest—Yale Play

NEW HAVEN, CONN., June 14.—Jessie H. Newgeon of this city has been awarded the Benjamin Jepson Memorial Prize, the income of a fund of \$1,500, established by contributions from pupils in the public schools and from citizens of New Haven, in memory of Benjamin Jepson, who was for fifty years instructor of music in the local public schools. The award is made annually at the close of the college year to that student of the theory class in the Yale School of Music who, during the first year's work, in the opinion of the faculty of the Music School, has shown the most promise. The recipient must also have been a pupil for at least three years in the public schools of New Haven.

The Yale Dramatic Association gave its annual commencement play on the Campus Saturday evening before a large audience. The production chosen for this year was Christopher Marlowe's "Tamburlaine the Great." A feature was the incidental music composed by David Stanley Smith of the Yale School of Music, which was interpreted by a symphony orchestra entirely hidden from view. Mr. Smith conducted his music.

A. T.

OFFERS AWARD TO CANTATA

Matinée Musical Club of Philadelphia Announces Competition

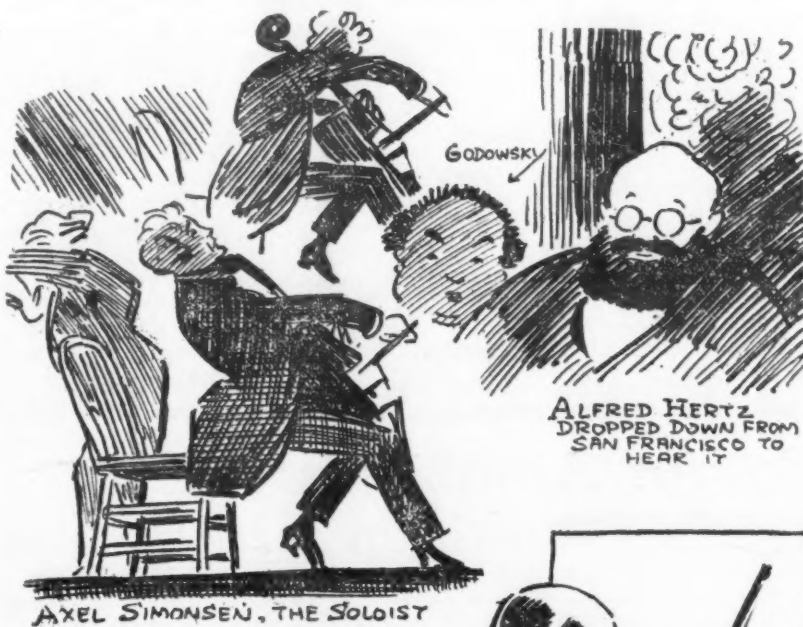
PHILADELPHIA, June 9.—The Matinée Musical Club, which has been generous in encouragement of our composers, both in performing their works and sponsoring the composition of new works, has decided to repeat its successful experiment of a couple of years ago and conduct another competition for a prize cantata. A prize of \$100 has been offered for a work in this form, suitable for women's voices. The selection of subject is left to the composer. Time of performance must not exceed forty minutes or be less than twenty minutes. Manuscripts must be submitted with piano score, and should be submitted anonymously, carrying a *nom de plume* or other distinguishing mark, accompanied by a sealed envelope similarly marked and containing the name of the composer. Award of the prize ensures the purchase of at least seventy-five copies of the work. The winning cantata will be given a public performance at a special formal concert of the Matinée Musical Club in the ballroom of the Bellevue-Stratford, April 27, 1920. The club reserves the right to withhold an award if none of the compositions submitted is deemed worthy of the distinction of prize winning. Manuscripts must be sent to the secretary of the club by Nov. 1, 1919. The secretary is Clara Z. Estabrook, 620 Cliveden Avenue, Germantown, Philadelphia, Pa. W. R. M.

New Haven Orchestra Members Fête Professor Parker on His Retirement

NEW HAVEN, CONN., June 11.—In tribute to Horatio Parker, retiring after twenty-five years of service as head of the New Haven Symphony Orchestra, a reception was given by the members of the orchestra at the Dorscht Lodge rooms. Prof. William Lyon Phelps paid a glowing tribute to Professor Parker's endeavors to make New Haven a recognized musical center and to his success with the orchestra. Professor Parker responded with praise for the members of the orchestra, without whose assistance his efforts would have been useless. It was announced that a life-sized portrait of Professor Parker was to be painted by Sargent Kendall, head of the Yale Art School, and would be presented to Professor Parker as a testimonial of regard.

CINCINNATI, OHIO.—Mrs. Annetta Otting Gaskins, pupil of Theodor Bohlmann, gave the second of her post-graduate recitals at the Cincinnati Conservatory of Music June 12. The concert was devoted to ensemble numbers comprising the Grieg Sonata for Piano and Violin, Op. 8, F Major; the Schumann Quartet, Op. 47, and the Saint-Saëns Septet, Op. 65, E Flat Major. The Grieg sonata was given with freshness and spontaneity by Mrs. Gaskins and Herbert Silbersack. The Schumann piano quartet was beautifully played by Mrs. Gaskins, Herbert Silbersack, Peter Froehlich and Cleo Peck. Ensemble numbers in the more complicated forms are not frequently heard and the Saint-Saëns septet therefore proved a special feature of interest. The composition is scored for piano, strings and trumpet. It was given a polished rendition.

Los Angeles Symphony Elects New Board



AXEL SIMONSEN, THE SOLDIST



GERALDINE FARRAR CRIED WHEN THEY PLAYED TCHAIKOWSKY'S SYMPHONY NO. 6—LA PATHETIQUE. LOU TELLEGEN REGISTERED SADNESS TOO, IN THE BACKGROUND.

HARLEY HAMILTON, THE FOUNDER OF THE SYMPHONY ORCHESTRA, CONFERES WITH MR. HERTZ BETWEEN NUMBERS.



The Last Concert of the Los Angeles Symphony Orchestra, as It Seemed to Cartoonist Gale of the Los Angeles Daily "Times"

LOS ANGELES, CAL., June 6.—At a meeting of the board of directors of the Los Angeles Symphony Association yesterday, the resignations of the president of the board, G. Allen Hancock; of Clifford Lott, vice-president, and other members were tendered. The manager, F. W. Blanchard, had resigned verbally at the preceding meeting.

The following officers were elected for the ensuing year: President, Mrs. Albert Sherman Hoyt of Pasadena; first vice-president, James J. Husser of Pasadena; second vice-president, J. T. Fitzgerald; third vice-president, Mrs. Judge Trippet; secretary, Mrs. Dean Mason; treasurer, Mrs. A. C. Bilicke.

The managerial committee is composed of Mmes. Hoyt, Strong, Ingraham and John G. Mott and E. G. Kuster. The offices of the Symphony will be moved from the Blanchard Building to the Citizens' National Bank Building. It is stated that there is entire harmony in the board as constituted and a series of improvements and enlargements in the concerts are proposed for next season. It is hoped to pay the men a weekly salary and to give concerts weekly.

The Gamut Club celebrated its satisfaction over the Schumann-Heink concert at its June dinner. This program was donated to the club by the great contralto, through L. E. Behymer, and the proceeds nearly reached the \$3,000 mark.

The musical numbers were furnished by Christine Langenhan of New York, soprano; Constance Balfour, recently returned from the same city; Alfred Wallenstein, a member of the club recently playing with the Pavlova company in South America, and Adelina Immermann, pianist. Short addresses were made by Selby Oppenheimer of San Francisco; B. R. Baumgardt, lecturer, and Fred Field, recently with the occupation army. Misses Merritt and Bridewell entertained with comedy songs, and after the dinner Zillah Withrow and pupils gave a half hour of Oriental dances on the stage of the Gamut Club Theater.

Leopold Godowsky gave his third re-

cital in Los Angeles in six weeks last night at Trinity Auditorium, to display the capabilities of the Knabe Ampico piano player. He played several numbers, which were repeated automatically by the instrument with marked fidelity to the original. The house was crowded at the invitation of the Fitzgerald Music Company.

Ada Allen Chadwick in Recitals

Ada Allen Chadwick, the young violinist of Springfield, Mass., has been active this spring both in her solo work and with her teaching at Mount Holyoke College. On May 11 she assisted William Churchill Hammond in his organ recital which was a prelude to the annual Springfield May Festival, playing Rheinberger's Suite for organ, violin and cello, with Professor Hammond and Hazel L'Africaine, cellist, and pieces by Pache and D'Ortigue. On May 31 she presented her pupils in recital in the Mary Lyon Chapel at Mount Holyoke. Edith Granger and Helen Sawhill, violinists, played the slow movement from the Bach Double Concerto, while Elizabeth Meriman, Ruth Stearns, Elisabeth Skinner and Mabel Harrington were heard in a Romance for four violins by Hellmesberger. The orchestra, composed of violin pupils of Miss Chadwick and supplementary cellists, was heard in the Rheinberger-Kramer

Edwin Lemare gave an organ recital June 3 in the Bible Institute series, which drew a large audience. He played a brilliant program in a masterly style, though the placing of the organ is not such as to give the best effect. One number was by Frank H. Colby, editor of *The Pacific Coast Musician*, and organist of the Catholic Cathedral. W. F. G.

"Vision," the Andante Cantabile from Tchaikovsky's Fifth Symphony and the "War March of the Priests," from Mendelssohn's "Athalie." Professor Hammond and Ruth Dyer were the organists, while Priscilla Spaulding, cellist, was heard in Bruch's "Kol Nidrei." The program was opened with Bach's Prelude in G for organ.

SIoux CITY, IOWA.—The first appearance of the Ladies Choral on June 5 at the high school auditorium attracted a good audience of representative musicians and music lovers. The work of the organization showed up well and was a good criterion of the work and enthusiasm of the director, Mrs. H. F. Dow. Variety was given to the evening by several solo numbers. The soloists were Mrs. Frederick Roost, soprano; Mr. Morton Howard, pianist, and Mrs. Katherine Smith, contralto. Florence Coates gave a reading from Edward Sheldon's play "Romance."



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ELINOR COMSTOCK, Principal

Stokowski Remains Conductor of Philadelphia Symphony

Present Leader Signs Contract for Four Years More—Expresses Satisfaction at Remaining with Organization—Management Appropriates \$30,000 Increase for Musicians' Salaries.

PHILADELPHIA, June 14. — Announcement made yesterday by the Philadelphia Orchestra Association confirms what the musical public had assumed unofficially, namely that Leopold Stokowski would remain at the head of the Philadelphia Orchestra for another term. The period, which was unknown, is now stated by the directorate to be four years.

Dr. Stokowski, in signing a contract for that number of seasons, gave out the following statement:

"I am happy at the idea of remaining four more years in Philadelphia, because I find here the two great necessities of an artist's public life.

"The first of these is a beautiful and sensitive instrument to play upon so that the sublime messages that seem to come from another world and that were carried here by the great masters may be revitalized and adequately represented.

"The Orchestra Association, my colleagues in the orchestra and I, myself, have been working always with this ideal in mind and, although much remains to be done, I feel that next season—the twentieth anniversary of the Philadelphia Orchestra—we may hope to attain a new high level of artistic quality.

"The second is the human relation. I could not imagine a greater warmth than I have found everywhere and at all times in Philadelphia. An artist has more to do than the short span of his life will permit so he is forced to lead a retired life. But not only from my friends, but also on the street, in trains, in shops and by letters, strangers speak almost daily to me of their joy in music and their satisfaction with our concerts, so that there has grown within me a close bond of human sympathy and affection for the spirit which animates Philadelphia."

It is definitely ascertained that his new contract contains a materially increased figure per season over that which has just expired, which in itself represented the largest figure Mr. Stokowski received in the seven seasons he has conducted the Philadelphia Orchestra.

When Arthur Judson, manager of the orchestra, who made the announcement of Mr. Stokowski's re-engagement, was asked about the new salary appropriated for the conductor's post, he quickly and cheerfully admitted that the Orchestra Association had increased the payroll for the orchestral personnel \$30,000 per season, this sum being equitably divided among the fourscore or so players.

"I do not feel at liberty to disclose the exact figures of Mr. Stokowski's salary," said Mr. Judson. "I can only say that it has been considerably increased in order to make it commensurate with his ability and distinction as conductor of the orchestra and in view of increased cost of living standards. The same policy has been followed in making the new contracts with the musicians. We have granted increases aggregating \$30,000 per annum. These advances have been made as one of the first steps in making the Philadelphia forces, already recognized, I am confident, as *primus inter pares*, admittedly everywhere the finest symphonic body in the world—a purpose which indeed is little short of actual accomplishment at the present time. Patrons of the Philadelphia Orchestra are enthusiastic over its work now but they will have still more reason for enthusiasm next season."

In connection with the orchestra's twentieth anniversary season next year a large chorus of from 300 to 400 mixed voices will be organized to participate with the band in several important choral works composed on the grand scale. The management, however, declined to give

out just what works were under consideration for presentation. The chorus is to be financed entirely separately from the orchestra, by a committee of public-spirited women and men. It will be known as the Philadelphia Orchestra Chorus and will sing exclusively in conjunction with the Philadelphia Orchestra. Dr. Stokowski will conduct it in all public performances, but it will be trained by Stephen Townsend of Boston, one of the most expert chorus specialists and drillmasters in the country.

The orchestra season has been increased to thirty weeks from twenty-eight. Arthur Judson, to whose spirited enterprise in recent years many successes are due, remains as manager for next year, and the indefatigable Louis Mattson, long associated with the organization, continues as assistant manager. W. R. M.

Alfred Cortot Amazed at Music's Prominence in U. S.

Noted French Pianist Finds American Music Schools Inadequate, Except the Larger Institutions, but Wonders at the Great Auditoriums and the Extent of Our Musical Industries—Declares Great Need Is a National Form of Music

Alfred Cortot, Distinguished French Pianist in "Le Théâtre et la Musique"

MUSIC in all its forms and manifestations occupies such an important place in the social life of the United States that we Europeans, accustomed as we are to dealing with artistic questions according to the traditions of our old-fashioned aristocratic continent where the views of a refined minority alone are studied, find it difficult to appreciate its extent and possible developments.

Contrary to the custom here, collectivities in the United States take a pride in assuring the noble and free exercise of an art of which they appreciate the moral weight, and which, in my opinion, has never been so successfully democratized as by our friends on the other side of the Atlantic. The explanation of this can only be found in the fact that no matter to what class of society they belong, Americans have a real gift for music, an acute sense for rhythm, in which they excel, and a lively taste for melody in which sentimentality has a part. If their lyrical creative talent seems less developed, it is compensated by a good memory for sounds and a very just ear for music.

From childhood onward such aptitudes find an outlet in daily life routine, for both scholastic and religious educations comprise chorus singing, often to a large extent, for which a repertoire of hymns and choruses superior to ours is provided. The study of a musical instrument, usually the piano or violin, is often added. Thus an early knowledge of the elementary principles of music is acquired and ulterior efficient development is made possible, this system being in direct opposition to the thankless arithmetic process by means of which MM. Galin, Paris, Chev  have hoped to inculcate to the school children of France an obligatory laical knowledge of music.

Failing the familiar piano, it is the pianola and the phonograph—so often found in the United States—which, in American homes, educate juvenile ears to the repertoire of famous virtuoso and singers. It is true that the latest rag-time and fox trot share the same shelf as a Polonaise of Chopin played by Paderewski or a Beethoven melody sung by McCormack, but the fact remains that Chopin and Beethoven are among the

répertoire, none the less played and appreciated.

Even street playing popularizes music, to say nothing of the cinemas where classical and modern works serve to accompany the exploits of Cora Pearl or Charlie Chaplin in a most disconcerting manner. Great was our surprise, for instance, when André Messager and I heard in New York "L'Apprenti Sorcier" of Paul Dukas played by a band all but complete, while watching a popular film which, it must be owned, was hardly a suitable subject. The audience, however, applauded the music and the musicians exactly as if the place had been a concert hall.

No manifestation, either civic or in connection with sporting or university life; no religious conference, so frequent and so assiduously attended; no meeting would be complete without a musical part in which the public frequently joins. Large stores even consider the combined attraction of exceptional bargains and of a musical entertainment a sure means of drawing clients during big sales. As to hotel life, to which all Americans—travelers by choice as well as by necessity—are so accustomed, it never goes without music, often of an excellent kind, on all occasions, at all meals—I was about to say on all stories.

Young Americans in all stations of life therefore have numerous opportunities of becoming familiar with a style of music which, although popular, retains nevertheless a certain character of seriousness.

As He Sees American Schools

If we climb up the social ladder we find the conservatoires or music schools as numerous as pianolas or phonographs. Such conservatoires bear only a faint resemblance to the European idea of a high school of music, the very name of which is an indication of our conception of it. They are for the most part private concerns, of almost commercial nature, without any pedagogic guarantee save the professional credit of their manager or the standing of the establishment. Those establishments, or rather those local, are divided into studios in which teachers, selected without any competition and solely by the said manager, give private lessons instead of giving them at home.

Teaching in common, so beneficial to the esthetic development of pupils, is

rarely part of the program, the result being little or no emulation. As a matter of fact the methods of tuition have never seemed to me to foster this sentiment in any particular manner.

I must, of course, make an exception in favor of the well-known conservatoires of a few large cities which deserve their fame. I was able to visit them thoroughly and was thus afforded an opportunity of admiring not only the happy distribution and fitting of the locals, but also the excellency of the teaching, frequent public auditions, lessons on the history of music given in a most remarkable manner, and yearly examinations followed by classifications in most branches render productive of good professional musicians.

It follows that all industries connected with music, be it the manufacture and sale of instruments or the edition of special papers or of professional publications, are in keeping with the musical movement, and vie with one another to stimulate a popular taste which is so great a source of revenue for them.

We in Europe cannot conceive the extent of the output of the United States in these specialties. The number of pianos manufactured every year may be estimated at nearly 200,000. Some manufacturing of registering instruments are veritable cities, and one of them, which I visited during the war, employed more than 12,000 people, both manual workers and clerks. Advertising of course is in proportion with this industrial importance, and I know a firm founded with a capital of \$10,000,000 which does not hesitate to spend every week several thousand dollars for half a page of advertisement in one paper only.

As to musical reviews, the circulation of two of them, both weekly reviews, exceeds a million copies. It is, however, in the higher sphere of the musical world, that is to say in all that relates to instrumental or vocal concerts, and to musical critique which is the natural complement thereof, that the genius of the United States for organization manifest itself.

It is rare not to find a concert hall or an auditorium (not a theater or a circus specially adapted for the occasion as is alas, so often the case in the Country of the Ecole des Beaux-Arts, where, I believe, architecture is taught), but a real concert room answering its purpose, in cities of over 100,000 inhabitants, of which there are many in the United States.

I call to witness my comrades the French band musicians that a solo player belonging to any American orchestra earns more in one week that one of our compatriots of the same class in one month. When going to the hop of the hierarchy I have compared the annual salary of the conductor of the Boston Symphony for instance, which is somewhere between \$15,000 to \$20,000 if not more, to that of 1200 francs or so which the chief of our society of the Conservatoire Concerts receives for a whole season, I think I shall have established the active solicitude of the Americans for their musicians.

The setting is splendid, the resources are unlimited, all possibilities are open; yet one thing is missing, that is a national form of music. By that I mean the art which is built on popular ballads, country songs, rustic dances, recalling a past heavy with history and religious traditions, magnificent echo of the cries of anguish, love or joy of all the generations that have suffered or hoped under the same sky, that mysterious and anonymous whole from which the genius of the composer extracts the work which, while retaining his personality, is nevertheless impregnated with the life and style of the nation. There is no such thing in the United States for very obvious reasons; the country is of recent formation and the various nationalities which compose it have not yet had time to melt their artistic particularities to form a harmonious whole.

Americans will find in their own intellectual patrimony the accents necessary to give humanity lyrical works worthy of noble America.

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One of Boston's Summer Joys—The Symphony "Pops"



BOSTON, June 14.—Summer-time in the Hub of the Universe has its blessings, as the above picture shows. Here is a scene at one of the Boston Symphony "Pop" concerts. After the regular season the dignified ranks of seats are replaced by chairs and tables and light refreshments are served throughout the evening. The

banners indicate that it is War Camp Community Service night, the audience consisting of men in service and their friends. The orchestra numbers eighty Symphony players; the conductor this week is Gustav Strube. The programs of the present summer have been consistently well devised.

TORONTO PUPILS' RECITALS

Conservatory and Teachers Present Their Annual Programs

TORONTO, CAN., June 14.—A successful piano recital was given at Foresters' Hall on June 11 by Pearl Goodfellow, pupil of George E. Boyce. The assisting artist was Roberta Lanson who sang several songs very acceptably, Mrs. Galloway-Farmer accompanying her.

Pupils of Grace Gillies gave a piano recital at the Hambourg Conservatory on June 10. Nathan Green and Beth Lobb, violin pupils of Jan Hambourg, assisted, Clement Hambourg playing the accompaniments. Miss Gillies was heard at the piano with Boris Hambourg at the cello.

Vocal pupils of H. E. Vernon gave an interesting recital in the Assembly Hall of the West End Y. M. C. A. Those taking part were: Soprano, Misses M. Davidson, Clara Newlove, R. B. Ecclestone, L. Ducker, E. White, N. Saunders, Hazel Wilson, Bernice Cunnings and Mrs. Thomas Simpson; contraltos, Misses I. Armstrong, Ethel Jay, May Butler, Louise Rogers and Mrs. Charles Keeber; baritones, Walter Tyson and Herbert Powner.

A well-attended musicale was given on June 10 at the Sherbourne House Club by the Toronto Local Council of Women. Those who took part were Gertie Whaley, Gertrude Tomlin, Samuel Green, Mrs. Edith Parker-Liddle and Misses Lillian McBride and Leila Charlton.

Pupils of Dora Stutchburg gave an interesting piano recital under the patronage of the Toronto College of Music for the purpose of assisting in raising funds for the Torrington Memorial. A pleasing program was given by a long list of artists.

The recitals of the pupils of Frank Converse Smith in the Auditorium of the Central Y. M. C. A. brought forth some excellent music by many of the pupils. A feature of the program was a prelude by Massenet for twenty violins. Anna Isabel Tait, soprano, assisted.

A concert was given on June 12 at the Hambourg Conservatory by J. Riley Hallman, tenor, with Signor Carboni at the piano. Mrs. Ruth Thom-Dusseaux and John Detweiler assisted.

Those who took part in the concert at Pearson Hall on June 12, given by

the Women's Association of Bloor Street Presbyterian Church included Esther Cassels, Pearl Steenhoff, Arthur Blight, Major G. Kilpatrick, Miss Wood, Miss E. McQuillan, Miss Timmins, Mrs. W. E. Groves and little Marjorie Elliott.

Marie C. Strong gave a lecture on "Grieg" on June 7 at her studios. A number of illustrations were given by two of her pupils, Rheta Norine Brodie, soprano, and Marie Nicolaeff, contralto. Gerald Moore was their accompanist.

Under the auspices of the East Toronto Y. M. C. A. a band concert and community sing-song was given on June 7. The East Toronto band was under the leadership of W. Goldsmith.

Hubert S. Martindale who served with the Royal Air Force, has returned from overseas and opened a studio for instruc-

tion in voice culture at Nordheimers.

Mrs. Henrietta Wallace Raymond has been appointed organist at North Parkdale Methodist Church.

Kitty Arthurs, Toronto coloratura soprano, pupil of Ethel Shepherd of this city, has been chosen as the star in Henry Savage's New York production, "The Boat."

Howard Park Methodist Church has installed a new organ at a cost of \$15,000, and it was heard for the first time on June 15 with Mine Dunlop as organist. W. J. B.

Spanish Artists Appear in Joint Program

Arturo Espinoza, 'cellist, and Eva Limiñana, pianist, gave a joint recital at the Belmont Theater, N. Y., May 25. Two of the groups were devoted to

sonatas for piano and 'cello, and presented the Greig Sonata Opus 36 and Beethoven's Sonata. Mr. Espinoza's numbers included the Concerto in D Major by Haydn, and a group of shorter works including Fauré's Elegie and Berceuse, Popper's "Papillon," Hollman's Petite Valse and Rondeau by Bocherini. An interested audience applauded.

MERIDEN, CONN.—High School students took solo parts in the presentation of the cantata "King Harold," assisted by the High School chorus. Ruth Pease, music instructor directed. Florence Weisgraber, soprano; Claire Stetson, contralto; Walter Maron violinist; Stuart Webb, pianist, and William Fearnley, accompanist, took part. Joyce Barnes of the senior class managed the concert.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

More and Better Music for the Children

To the Editor of MUSICAL AMERICA:

The enclosed program of concerts, given as a plea for more and better music for the children's home life, explains itself and also suggests some possible "ways and means." Aside from the fact that the study of music is a remarkable mental discipline and, in truth, a tonic for physical and mental energy, there is no other study (aside from the three R's) that will add more to a child's future happiness and soul-life—and it may be said that music is the vestibule of religion.

For many years I have been realizing more and more how deplorable are the neglect and indifference of parents generally as to the musical part of their children's education. And the higher one goes in the strata of the well-to-do, the so-called "society" people, the more indolent and mentally shoddy are the children; they are usually humored and "babied" by the mothers, and neglected by easy-going dollar-engrossed fathers. These children, accustomed to riding on automobile cushions, expect that the study of music should come with the same ease, sans effort or energy. When such pupils fail to come up to a good teacher's standard, the mother explains apologetically, "Mildred did not do well—you see, she seemed to have taken a dislike to her teacher." Then a third-rate teacher is engaged, who goes to the pupil's home, saves Mildred the trouble of going out for her lessons and condones her indolence. Thus the child now has a teacher that she "likes very much." And in three years from this time (unless she has long since quit) she still plays second-grade pieces, or, perhaps, worse, fifth-grade pieces in second-grade tempo and style.

And such people, who would not think of buying third-rate clothing or third-rate groceries, are satisfied with third-rate food for their children's minds. Many teachers will substantiate the existence of such conditions; but why do we

not speak up and tell parents a thing or two!

I would like to see the Musical Alliance, under the influence of Mr. Freund's strong arm, take this up for a nationwide propaganda, to aid and encourage the teachers in a drive full of "pep" and truth outspoken.

Yours for more and better music in our children's home life!

CARL V. LACHMUND.
New York, June 9, 1919.

Good Musician Wanted in Santa Fé, N. M.

To the Editor of MUSICAL AMERICA:

I have organized and directed the Liberty chorus here for the last few years and also an orchestra of sixteen pieces which I had hoped to work up into a symphony orchestra, but now I am leaving Santa Fé and I write you because I hate to think that this nucleus is to go for nothing—for it has represented very hard work and there is good material here which could be built up beautifully.

Santa Fé is "on the map" in many ways, historically, climatically. Why not musically? People out here are so very anxious to do the best and to have the best. I would like to know, through your widely circulated columns, if any director or vocal teacher or violin teacher or any "all-round" musician, who might want to make a change for his or her health, might be persuaded to try Santa Fé. It is a most charming little town and has many interests. Of course, these organizations have not yet much money to pay a director, but that person could, if he were capable pick up quite a large class, which would help considerably in expenses. Personally, I could not take all the pupils who came to me. I gave more than twenty lessons a week, besides doing other work, and I had a waiting list. A really good teacher could command a fair price. Santa Féans are very anxious for the best. Many things musical are possible here.

Most sincerely,
MRS. RALPH M. HENDERSON.
Santa Fé, New Mexico, June 1, 1919.

No Members of the Metropolitan Opera House Orchestra at the Newark (N. J.) Festival

To the Editor of MUSICAL AMERICA:

In the last issue of MUSICAL AMERICA, dated May 31, I read a review of the Newark Festival. Your critic stated that the orchestra was the Metropolitan Opera House Orchestra.

As a member of this orchestra, I would like to state the fact that not one single member of the Metropolitan played at this festival. Fifty members of the Metropolitan Opera Orchestra played at the Springfield, Mass., Festival held on the same days as the Newark Festival, while twenty-five members of the Metro-

politan were with the Scotti Opera Company, touring the South.

It was an impudence on the part of the Newark Festival management to announce the name of a well-known organization and so fool the public that way. Your critic should have known better than to have made such a statement.

PAUL LISTERMANN.
Fullerton Parkway, Chicago, Ill., June 3, 1919.

A Commendation from Alton, Ill.

To the Editor of MUSICAL AMERICA:

Enclosed please find three dollars in payment of a year's subscription to MUSICAL AMERICA from date of receipt of this letter. I have been recently discharged from the U. S. Army after serving as bandmaster of the 209th Engineers. As my duties gave me no time for reading I have been practically without musical news. I would not know what to do without your excellent paper.

GEORGE E. TURNER.
Alton, Ill., June 1, 1919.

Prohibition, Music, Americanism

To the Editor of MUSICAL AMERICA:

I was glad of the controversy waged in your paper over the subject of prohibition, if for no other reason than that it brought out the fine letters from Mr. Hamlin and Mr. Hinshaw. There is nothing to be added to them in the way of Americanism, which you are making so much of as related to music, and the fine, unselfish, manly spirit we are all so anxious to be typical of the new democracy.

HELEN A. BROUSE.
Piedmont, Cal., June 2, 1919.

How They View It Overseas

To the Editor of MUSICAL AMERICA:

Am in the midst of glory reading several MUSICAL AMERICAS, but take a moment to interrupt just long enough to express my profound appreciation of your wonderful paper, its ideals and accomplishments. Such are not extremely plentiful over here, so when I do happen to notice one, it is mine in short order. MUSICAL AMERICA is the one reliable musical journal of America, true and idealistic in every manner. Each copy that I receive is passed on and on to my friends, until only the two middle sheets are left. We surely enjoy it.

VICTOR KLEBBA,
Master Engineer.
American Expeditionary Forces, Paris, France, May 24, 1919.

A Singing Teacher's Opinion of Prohibition

To the Editor of MUSICAL AMERICA:

My opinion of National Prohibition is: If the people want it, I say let them have it; but when the measure is railroaded in as it seems to have been by a few narrow old fogies, I can't see it.

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I do think a control of the liquor problem would be a good thing.

I really don't think national prohibition will affect the musical life of the country to any great extent, except to give us keener intellects to appear before.

Overdissipation of any kind is bad, so why completely wipe out one thing more than another? It should be a personal affair.

ARTHUR LAWRENCE.

New York, May 20, 1919.

Women Members of the Beethoven Musical Society

To the Editor of MUSICAL AMERICA:

I note in the exceedingly appreciative article describing the concert of the Beethoven Musical Society, at which Mr. Freund made an address, that regret was expressed that there were no women members in the orchestra. As a matter of fact, there are a number of ladies in our orchestra, there being eight ladies among the violins, one among the cellos, two among the flutes, to whom must be added two lady pianists.

Will you kindly make this correction, as the society is heartily in sympathy with Mr. Freund's view on this matter?

HENRY LEFKOWITZ,
Conductor, Beethoven Musical Society.
New York, June 10, 1919.

Appreciation

To the Editor of MUSICAL AMERICA:

Herewith I enclose coupon and check to cover one year's subscription to the much appreciated weekly. As an old musician, I feel deeply grateful to Mr. Freund for all he has done, and is doing, for music in America. I was an early subscriber to the papers he published so many, many years ago, and my admiration for and pleasure in his contribution to general musical enlightenment increases with the years. Believe me to be

Very sincerely yours,
(MISS) IDA LOUISE TEBBETS.
Tuolumne, Cal., May 21, 1919.

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TWILIGHT RECITALS THRILL SACRAMENTO

Community Sings to Be Given in Summer Months—Local Clubs Aid Music

SACRAMENTO, CAL., June 10.—As a result of the open-air community concert, recently given by the McNeil Club at McKinley Park, a definite program for twilight recitals and community sings will be carried on through the summer months. The talent will be provided by local musicians and teachers. This is an outgrowth of a steady effort to awaken the citizens of Sacramento to the advantage of such a procedure, and to give them, without cost, an opportunity to hear some excellent music. That the majority of our music-loving population appreciates this opportunity is evident in the steadily increasing numbers in attendance.

Recent programs have presented the ever popular Chamber of Commerce Quartet, with Lieut. Howard Parker, as soloist, and a community sing led by Doris Clark. An audience of 1500 greeted the quartet. Dr. Arthur Heft, violinist; Mrs. Gertrude Rumble, Eloise Rumble, vocalists, with Ida Hjerlied Shelley and Ruth Pepper, accompanists, provided a splendid concert, and drew, for the third afternoon an unusually large crowd. The fourth concert was given by Emily Rulison, violinist, Helen Rich, vocalist, with Constance Mering and Florence Linthicum as accompanists. This concert found neither a diminishing crowd nor a less enthusiastic audience for this splendid array of musicians.

The McNeil Club is one of the most prominent organizations in the musical life of Sacramento. Being a male chorus, the personnel was sadly depleted during the war period, but plans are now made to resume pre-war activity. The recent club election places George Nickerson as director, a selection promising much for the work of the club.

The May meeting of the Sacramento Branch Music Teachers' Association provided an excellent program which had as participants Lawrence Strauss, tenor, of Berkeley, and Elizabeth Simpson, pianist, of San Francisco. An added feature was Miss Simpson's readings from her "Prince Melody of Music Land."

Helen Rich, a gifted young soprano of our city, who has been studying at Mills College, was heard in recital at Unitarian Hall last week, assisted by Ruth Carr, of Paso Robles. These young ladies gave a good account of themselves and exemplified the excellent work carried on by the music department of Mills College.

Elsie Lombardi, Frances Peters and Mavis Scott, with Mrs. Charles McConnell, presented the musical program for the Davis State Farm graduating exercises.

Among the annual spring recitals of the city's music studios was one given by the elementary grade students of Florinne Wenzel, pianist, a novel feature being the planning and arranging of the program by the students them-

selves. The class gave a good account of itself in the difficult art of program building.

Hazel Pritchard is another serious-minded teacher in Sacramento, whose recent annual student recitals have demonstrated the ability of her large class of piano students. In the studio of Ida Hjerlied Shelley, recently recitals by her more advanced students were those given by Audria McKim, Marie Lamb and Laverne Waters. Mrs. Jay March Fettes, accompanied by Miss Shelley, presented a pretentious program before a group of Mather Field officers and their wives, in the studio of Miss Shelley.

Among the activities of Mrs. Gertrude Warren, soprano, was her appearance in a musical play given at the Clunie under the auspices of the Rotary Club.

MISS LANGENHAN SINGS AT COLLEGE IN RIVERSIDE, CAL.



Christine Langenhan in a Los Angeles Orange Grove

RIVERSIDE, CAL., June 6.—Christine Langenhan, the prominent dramatic soprano, was heard recently at the Loring Theatre, under the auspices of the Junior College Extension Department. To her fine natural voice are added a gracious stage presence, charming personality and musicianship. The audience after the opening number, the air, "Angels Ever Bright and Fair," by Handel, was immediately responsive. Her enunciation was remarkable throughout the evening, her tonal quality pure. In her aria from "Giacinta," Miss Langenhan revealed wealth of tone and temperament, making it a notable performance. In her French offering she also scored.

Mrs. Warren not only demonstrated her vocal ability, but proved a surprise as an actress. Good support was given by the younger musicians of the city and the Chamber of Commerce Quartet.

The parent-teacher associations form an important link in the civic work undertaken by the women of our city. They have encouraged the growth of music in the public schools in every possible manner, and have supported bands, orchestras and glee clubs. Ellen Hughes, for the High School, and Effie Ireland, for the grade schools, are principal factors.

In the early part of June, the elementary schools gave their first instrumental recital, under Miss Ireland's supervision, assisted by Misses Torey, Ferguson and Trayner, and Charles Lear, director of the school bands. This program, which consisted of orchestral and band selections, with a saxophone

The number, "Songs My Mother Taught Me," which she sang in Bohemian, was re-demanded. As an encore to it Miss Langenhan gave it an excellent English translation.

Of her English numbers the classical pieces of Handel and Haydn, with which she opened the program, gave her splendid opportunity to display her excellent technique. Vanderpool's "I Did Not Know" proved very popular, and Cadman's "Land of the Sky Blue Water" was, as always, a favorite. Mana-Zucca's "Star of Gold," and "Bes' ob All," by A. Walter Kramer, were re-demanded. The audience applauded most enthusiastically and the soprano responded with many encores, among them "Two Loves," by Reddick, "My Love Is a Muleteer," by di Nigero, and the ever popular "Annie Laurie." Charles Demorest proved himself a skilful accompanist.

Criterion Quartet in Greensburg, Pa.

GREENSBURG, PA., June 12.—The Criterion Quartet of New York, composed of John Young, tenor; George Reardon, baritone; Horatio Rench, tenor, and Don-

ald Chalmers, basso, was heard in a delightful concert at Seton Hill College on the evening of June 10. The program revealed works of Buck, Aylward, Protheroe, Gibson, Shannon, Lohr, Vandewater, Foster, Tosti, Hadley, Dix and Sullivan. The quartet as an organization and the members thereof as soloists were cordially received by a large audience.

To show their appreciation the students of the Harkness Junior High School, together with the teachers, gave a reception to the mothers, in which some of the excellent work of individual students stood out. Sue Donnelly, violinist, a young girl of unusual talent, delighted her audience. The Girls' Glee Club and Oda Smith added to the fine impression made by this delightful social affair.

When our commissioners realize the benefit to be derived from proper instrumental equipment, and the need of further instructors for special subjects, Sacramento will have a much better musical department in her public schools, the logical place to begin a reform or improvement of any type. A. F. S.

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SIoux CITY, IOWA.—"The Million Dollar Band" made two appearances at the Auditorium, June 5. Their playing was a treat to Sioux City music lovers and there are many such, who love band music. The leader, Harold Bachmann, directed his men with authority and precision. An interesting incident in connection with the engagement of the "Million Dollar Band" here followed the discovery that the band played at the funeral of Kenneth Line, one of Sioux City's boys, who is buried in France. Clide Kudrle, another Sioux City boy, was a member of the band at this time, it was also learned. Kudrle has been transferred to another organization since.



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PORTLAND, ORE.—Walter Jenkins is training a chorus of Lipman and Wolfe employees for Rose Festival week.

RUTLAND, VT.—A recital by the pupils of Florence A. Mead was given at the Baptist Church on June 8. Mildred Taylor, violinist, assisted.

WALLINGFORD, CONN.—Eleanor Dryhurst-Hall, who has a large class of piano pupils in New Britain, gave a recital there on June 11.

HUNTINGTON, W. VA.—Elizabeth Ware Carter, pianist, pupil of Miss MacGeorge of the department of music of Marshall College, was heard in recital in the college auditorium on the evening of June 11.

DALTON, MASS.—Under the management of Troop 2, Boy Scouts, a concert program was given by the General Electric Band of Pittsfield, assisted by James C. Morton, tenor, and Mrs. Robert Meyers, reader.

LONGMEADOW, MASS.—The choir of the First Church has now been organized for the season, as follows: Mrs. Randolph S. Merrill, soprano; Ruth Streeter, contralto; Howard J. Smith, tenor, and Arthur Ballance, bass.

BRIDGEPORT, CONN.—The Beethoven Trio, comprising E. Rhey Garrison, pianist; Carl Larson, violinist, and John Patuzzi, cellist, have been engaged for Sunday evening concerts at the Black Rock Country Club.

LANCASTER, PA.—The St. Rose Mandolin Orchestra of York, under the direction of Warren N. Deen gave a recital at the Martin Auditorium on the evening of June 13. Margaretta Schwartzer, soprano, was heard in solos.

LANCASTER, PA.—Karl H. Wagar, organist of the First Reformed Church, gave an organ recital in the Salem Reformed Church at Heller's on June 11. He was assisted by William Eichler, bass soloist at the First Reformed Church.

NEW HAVEN, CONN.—The pupils of E. A. Parsons gave their fourth *impromptu* recital last week, assisted by Ola B. Rankin, mezzo-contralto, and Mrs. H. M. Hulsizer, accompanist. Numbers by MacDowell, Grieg, La Forge, Burleigh, Chopin, Albeniz and Paderewski figured on the program.

JERSEY CITY, N. J.—Charles R. Gillcase gave his second annual recital on the evening of June 11 at St. Joseph's Church Hall. Mr. Gillcase, who is a pupil of Theodore Van Yox, was assisted by Valentina Crespi, violinist. The accompanists were Mrs. Robert Kinkead and P. H. Boergemann.

BRAINTREE, MASS.—Laura Littlefield, soprano, was the soloist in a concert given to celebrate the fiftieth anniversary of Delta Lodge, A. F. and A. M. She was heard in a waltz song, "Spring," by Stern, and a group of three shorter English songs. Other numbers were given by the Van Vliet string quartet.

MADISON, WIS.—The public school graduates of the Wisconsin School of Music, assisted by the Normal Department Glee Club and the school orchestra, gave a charming performance of "Sylvia," a pastoral operetta, at the Woman's Building, under the leadership of Georgia Calvi Hyde, head of the public school department.

LOUISVILLE, KY.—The graduating exercises of the Conservatory of Music were held in the Y. M. C. A. auditorium on the evenings of June 13 and 16. There were twenty graduates who received diplomas as teachers of piano and supervisors of public school music. Under the direction of Mrs. Anna Reccius Smith and Louise Nunnally, the children of the Public Schools Music Department of the Conservatory, gave Theodore Holland's operetta "King Goldemar."

SAVANNAH, GA.—A program was given recently for the Thursday Morning Music Club at the residence of Elizabeth Beckwith by Mrs. Palmer Axson, Mrs. Marmaduke Floyd, Mrs. Justine Lowe Jackson, Mrs. J. deBruyn Kops, Mrs. Richard Lester, Mrs. Sydney McCandless, Mrs. W. H. Myers, Helen Manning and Minnie Baggs.

LIMA, OHIO.—Pupils of Ray Heffner, pianist, and organist of First Baptist Church and Temple Beth Israel, were heard in recital at her studio June 11. On June 17 piano pupils of Mrs. Harry Macdonald were presented in recital, and June 20 Mrs. Isabel G. Wilson's pupils gave a miscellaneous program at Olivet Presbyterian Church.

ALBANY, N. Y.—A community sing and musicale was held recently at the Women's Republican Club, under the direction of Mrs. John R. Hawkins. The soloists were Mrs. Walter L. Ross, soprano; Anna Henkel, pianist, and Mrs. Frederick W. Kerner, contralto. The accompanists were Florence Page, Susan Van Auken and Henrietta Gainsley Cross.

JERSEY CITY, N. J.—A string quartet composed of the Misses Harris, Rose, Dincin and Greenfield, all pupils of the Letz school, gave a concert at the First Presbyterian Church on June 6. They were assisted by members of the church choir, including the Misses Harding and Gustafson and Mr. Campbell. John Stanerwick, organist, was accompanist.

JERSEY CITY, N. J.—The choir of Emory Methodist Church gave a performance of Haydn's "The Creation" on the evening of June 10 under the direction of William Pagdin, choirmaster, who also sang the tenor solos. The other solo parts were taken by Miss Beaudreau, soprano, and Edward Jahn, bass. Mrs. Bula Blauvelt was at the organ.

BUFFALO.—The pupils of Louis F. Bangert were presented in a vocal recital at the Twentieth Century Club on June 12. Those who appeared were Mignonne R. Earle, Florence Reid, Edwin Boettger, Howard Klaiber, Ethlyn Mayer, Elsa L. Gentsch, Mrs. Eldon F. Colie, Mrs. Lester A. Paterson, Carlos N. Bushnell, Mrs. Karr Parker, and Chester Bartlett Turner.

SAVANNAH, GA.—Under the direction of Noble Hardee and Mrs. Garry Boyle, the Junior Music Club gave its final concert of the season at the Lawton Memorial on the evening of June 9, presenting Eduardo Marz's operetta, "The Seasons." The solo parts were taken by Ruth Weiser, Jennie May Thompson, Frances Chandler, Hilda Spann and William Eyer. The accompanists were Annie Vaughan and Ralston Wyly.

SHENANDOAH, PA.—Mrs. Alberta Heald, supervisor of music in the public schools of Shenandoah, will soon leave for New York City, where she will attend to the publication of pageants and music for use in schools which she has written. An Iowa pageant by Mrs. Heald has just been given successfully at the commencement of the rural schools of Fremont county. It is to be repeated in the High School at Sidney. "The Triumphs of Education" is the title.

BRIDGEPORT, CONN.—The Lotus Male Quartet of Boston, assisted by Mrs. Roselth Knapp Breed, reader, recently gave a concert for the Red Men in Stratford. A large audience appreciated the entertainment. Bridgeport High School pupils were given an entertainment recently in a joint recital by two alumni, Mrs. Ethel Pollard Hubbell, soprano, and Bruce Tibbals Simonds, pianist. Mrs. Hubbell and Mr. Simonds were enthusiastically received by the 1500 students who filled the auditorium. Mrs. Hubbell has recently left Bridgeport to live in New York, where she is studying with Richard Hageman. Mr. Simonds is preparing to go to France to study with d'Indy, at his studio in Paris.

FAYETTEVILLE, ARK.—Piano recitals were given recently at the School of Music of the University of Arkansas by Lorina Carlton and Evangeline Pratt, pupils of Mr. Mitchell, also by Alberta McAdams. In connection with the forty-sixth annual commencement exercises of the university, Henry Doughty Tovey, organist, was heard in recital on June 15 assisted by David C. Hansard, violinist. The University Orchestra under the direction of Mr. Tovey, gave a concert on June 16.

WASHINGTON, D. C.—At the closing exercises of the Von Unschuld University of Music, held on June 13, an interesting program was offered by Ethel Coffin, Dorothy Sanborn, Margaret Murray, Madeleine Lazard von Unschuld and Constance Finckel. The degree of Master of Music was awarded to Ethel Coffin and of Bachelor of Music to Constance Finckel. Addresses were made by Mme. von Unschuld and by H. B. Learned and Susie Root Rhodes, both of the Board of Education.

LANCASTER, PA.—An organ recital and concert of sacred music was given at St. Mary's Catholic church on the evening of June 14 under the auspices of the Catholic Choral Society. Joseph D. Brodeur, formerly of Belgium and now organist at St. Patrick's Cathedral, Harrisburg, Pa., gave an excellent program. The chorus was directed by W. S. Caulfield, organist at St. Mary's, and solos were offered by Mrs. Dudley Brown, harpist, Clarence De Vaux Royer, violinist, and Theresa McEvoy, soprano.

LOUISVILLE, KY.—The Musurgia Club, a chorus of sixteen picked voices directed by G. M. McClellan, gave a concert in Quinn Chapel on the evening of June 12. The soloists were Florence Cole Talbert, soprano, of Detroit, and Marian Anderson, contralto, of Philadelphia. Solo parts in the choral numbers were sung by Cora Desha Barnett, Anna Mahin, Allene Frank, George Hampton, David Barnett and Carl Barbour. Mildred Bryant Jones of Chicago, formerly supervisor of music in the Louisville schools, was the accompanist.

TROY, N. Y.—The Music Study Club of Troy closed its season with the annual musicale and reception at the Emma Willard Conservatory of Music. The soloists were Mrs. Charles A. Dix, Mrs. Lyman D. Jones and Edna Beiermeister, sopranos; Anna Aston, Mrs. J. Don Welch and Margaret Dexter, contraltos; Florence McManus, violinist, and Rita O'Neil, Avilla McLoughlin, Ruth Hardy, Emma D. Lotz and Teresa Maier, pianists. The accompanists were Mrs. Jean Lyman Cooper, Katherine Gutshell, Ruth Hardy, Emma D. Lotz and Teresa Maier.

WICHITA, KAN.—The thirteenth annual commencement of the Wichita College of Music took place June 13 in Philharmony Hall. After an invocation by Rev. Guy L. Brown, the program was given by the students' orchestra, Marie Gilbert, Geraldine Kiff, Melba Young, Mrs. Mona Hicks, Gladys Marshall, Blanche Bixby, Mary Murphy and Velma Snyder. Diplomas in expression were awarded to Marie Gilbert and Mary Murphy, a diploma in voice to Sister Mary Agathe, a teacher's certificate in piano to Velma Snyder, and in violin to Geraldine Kiff.

WASHINGTON, D. C.—A delightful evening of music was presented at the Arts Club on Sunday by Ruth Bronson, violinist; Dora Walton, cellist, and Mrs. Frank Byram, pianist. At the recent election the following music committee was appointed for the ensuing year: Mrs. Charles Fairfax, chairman; Mrs. Duff Lewis, Mrs. Emma P. Knorr, Lucy Prickenstein, Dora Walton, Charles T. Tittmann, and J. Barnes. Dick Root is the music member of the committee on admissions. The club is planning to have music play an important part in its affairs of the future.

LIMA, OHIO.—At Shawnee Country Club on June 13 active members of the Women's Music Club met in annual session to hear reports of the retiring chief executive, Mrs. M. M. Keltner, and other officers, and to listen to a program. The piano numbers by Anna Cantwell and Nelle Kriete and the songs by Mrs. Fred Gooding, together with the playlet, "The Paupers" by Lady Jane Gregory, rounded out an eventful afternoon. The interpreters of this little comedy, Mrs. Roy Banta, Mrs. Holmes Mackenzie and Mrs. John L. Cable are not only musicians, but as leading members of the Players Dramatic Club also enjoy a more than local reputation as semi-professionals.

CINCINNATI, OHIO.—Alma Meier presented her pupils in a well given piano program at the Cincinnati Conservatory of Music June 14. Those taking part were Thomas Bogue, Ford Monroe, Avaline Gideon, Ruth Zimmerman, Alma Messerschmitt, Emily Reif, Harry Kirschner, Marie Wagner, Amy Diefenbach and Elizabeth Endebruck.

HARTFORD, CONN.—The second annual concert by the choir guild of the First Methodist Episcopal Church was well attended. Inde Morander soprano soloist of the First Methodist Episcopal Church, gave "O Divine Redeemer" (Gounod) and a group of songs. Harp solos given by Marion Harlow received well merited encores. J. T. Dowd as the violin soloist had to respond to an encore. R. H. Prutting acted as accompanist. The concert was under the auspices of the Men's Brotherhood.

ALBANY, N. Y.—Margaret Ryan, lyric soprano, pupil of Alfred Y. Corneil of New York, sang a group on Monday evening at the closing meeting of the Albany Community Chorus. Her numbers were "Villanelle" by del l'Acqua; "Will o' the Wisp," by Spross, and "Springtime of the Year," by Harriet Rusk. The chorus has closed its second successful year and the interest in community singing has continued unabated. Dr. Harold W. Thompson, organist of the First Presbyterian Church, gave the first of a series of five organ recitals at the summer school Monday evening.

ALBANY, N. Y.—Russell Carter, conductor of the Albany Community Chorus for the past year, has resigned this post and also as organist and director of music at the First Reformed Church. He will leave for Ann Arbor, Mich., Sept. 1, where he will head the department of public school music in the University School of Music, affiliated with the University of Michigan, and will also act as supervisor of music in the public schools of Ann Arbor. During the summer Mr. Carter will act as music instructor in the summer school of music at the State College for Teachers and direct two courses in music.

PORTLAND, ORE.—The Cadman Musical Club has elected the following officers: Mrs. R. Mulholland president; Mrs. R. E. Doty, vice-president; Mrs. C. S. Campbell, secretary; Mrs. C. A. Proudfoot, chairman of program committee, and Mrs. M. H. Lake, chairman of the publicity committee. The season's work was concluded at the home of Mrs. Charles S. Campbell, when a pleasant musical program was given. Those who took part were Mrs. Harold C. Bayley, Mrs. Richard Mulholland, Mrs. C. A. Proudfoot, Mrs. R. E. Doty, Mrs. Charles S. Campbell, Mrs. P. L. Fales, Mrs. Charles Yielding, Mrs. T. Hunt Mrs. W. Gibson and Mrs. Melvin H. Lake.

AMSTERDAM, N. Y.—Barnby's idyll, "Rebekah," was presented in St. Ann's Church June 12 in connection with the observance of the twenty-fifth anniversary of the rectorship of the Rev. Edward T. Carroll. The parish choir of men and boys, under the direction of Kenneth W. Rice, organist and choirmaster, was augmented by Mrs. Charlotte Bord-Gilbert, soprano; Mrs. Florabel Pultz-Peterson, contralto; Albert L. Atkinson, tenor; Fred Heacox, basso, and a supplementary chorus of local singers. The prelude was played by Russell Carter, organist of the First Church in Albany, formerly organist of St. Ann's. The church is the oldest Episcopal church in central New York, having been founded as a mission to the Mohawk Indians in the region of Queen Anne, 1712.

BRIDGEPORT, CONN.—Ingeborg Svendsen-Tune, musical director of the Bridgeport High School, will leave the last of June for her home in Denmark. Miss Svendsen-Tune will return in September to resume her place on the faculty. An interesting pupils' recital was given in the Stratfield Hotel recently by pupils of Mrs. Susan Hawley Davis, who has studios in New York and New Haven. Mrs. Davis and Miss Edna B. Northrop accompanied the soloists. Mr. and Mrs. Alois Havrilla of New York, Margaret Hauschild of New Brunswick, N. J., and Mrs. Rose Youngs Toomey of Norwalk were the assisting artists. Among Mrs. Davis' local pupils who sang were: Anna Sides, Arline Malley, Eva Dawe, Catherine Russell, Genevieve Brown, Merle Wilcox, Mrs. James T. Rourke, Mrs. Harriett Murray, Lillian Brandt, Elsie Nobbs, Lydia Walsh, Messrs. Havrilla, Krakemaier and Pronovost.

FAMOUS ARTISTS SING GREY'S SONGS

Composer Represented on Many Programs with Works of Appealing Quality

A distinct success has been made this year by Frank H. Grey with his new songs, among them his "Think, Love, of Me," which gives indications of becoming a popular favorite. Mr. Grey, who is likewise active as conductor of a number of operettas on tour through the country, has put a large number of compositions to his credit.

Among the many singers who have commended and sung his songs and who will sing them during the coming season are Paul Althouse, Sophie Braslau, Reinald Werrenrath, Mario Laurenti, Merle Alcock, Florence Macbeth, Charles Harrison, Dan Beddoe, Sue Harvard, Arthur Hackett, Martha Atwood, Marie Rappold, Vera Curtis, Walter Greene, Arthur Middleton, Barbara Maurel, Yvonne de Tréville, Edna de Lima, Grace Kerns, John Barnes Wells, Olive Kline, Marcella Craft, Amparito Farrar and Earle Tuckerman. Though "Think, Love, of Me" has been published but a short time it has already been sung widely, Reinald Werrenrath finding it a song suitable for many of his programs and well liked by his audiences.



Photo by Mishkin

Frank H. Grey, Successful Song Composer

Mr. Grey's songs are issued by prominent publishers: "Think, Love, of Me," by Sam Fox in Cleveland, and others by G. Schirmer, Inc., Huntzinger and Dilworth and Boosey. Among Mr. Grey's other songs are "When I Come Home to You," "For You and Me," "Only a Little While" and "Mother of My Heart."

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Iseult Morice, soprano, artist-pupil of W. Henri Zay, the New York voice specialist, who has lately been introduced to the public by Mr. Zay, has been singing in and around New York with unusual success. She was engaged by G. Schirmer for the concert of their publications at Wanamaker's, and sang a group of seven songs by Carpenter, Buchanan, and Milligan, with Mr. Milligan at the piano. Miss Morice has sung lately at four concerts at Camp Upton and several of the *Globe* concerts in New York. Her smooth dramatic soprano voice, which reaches high C with ease, and her artistry won her many commendations.

Walter S. Young presented his artist-pupils in a recital at Carnegie Chamber Music Hall on Saturday afternoon, June 7, in a program that was greatly enjoyed. Helen Frey, soprano, opened the program, singing the air "With Verdure Clad," from Haydn's "Creation," with excellent style, revealing a lovely voice. David Collins, tenor, sang a group of Scotch songs by Jackson, Lemon, and the folk-song "Scots, Wha Hae" with authentic Scottish flavor. In a group of American songs by MacDowell, Delbruch Fiske and Batten, Mrs. Wesley Bunce, Jr., soprano, displayed a pure voice, followed by Oscar Philip Steele, baritone, who sang three of the "Indian Love Lyrics" of Amy Woodforde Finden with virile style and admirable vocal quality.

ALBANY, N. Y.—A musicale of Irish and Scotch melodies from Thomas Moore and Robert Burns was given Friday evening at the State College for Teachers, under the direction of Samuel B. Belding. The soloists, who also sang in ensemble numbers, included Jeanette Reller, soprano; Lyra Waterhouse, alto; Dr. Harold W. Thompson, tenor, and Richmond H. Kirtland, baritone. Lydia F. Stevens, organist, gave a program of Wagner music on Sunday evening at the Emmanuel Baptist Church. Miss Stevens played her own arrangement of *Brünnhilde's* Cry, and also the "Song of the Evening Star" and the March from "Tannhäuser."

BRIDGEPORT, CONN.—Pupils of the Bridgeport branch of the New Haven Institute of Music were heard in a recital at the High School auditorium. The concert was under the direction of J. G. Kettner, violin instructor, Mrs. F. Lippius, pianist, and the pupils were assisted by Julia Scheidecker, mezzo-soprano; William Lippius, Jr., violin and Irving Baum, violin, with G. Baumann as manager and M. Scheidecker as musical director.

LOLA JENKINS

SOPRANO
Hotel Majestic, New York

Mme. Theresa Rihm Closes Her Season

Following the conclusion of her present season Mme. Theresa Rihm, the soprano, announced this week that she would resume teaching Sept. 10 at Carnegie Hall and at her Brooklyn studio. Two of Mme. Rihm's pupils have just been engaged as church soloists. Mrs. Samuel S. Murphy, at All Souls' Universalist Church in Flatbush, and Dorothy J. Brown, at the Fenimore Street M. E. Church both sopranos, have earned much commendation for their well trained voices and artistic ability. Mme. Rihm's season just closed was the busiest in her experience in New York and Brooklyn.

Augusta Cottlow Plans Southern Tour

Augusta Cottlow, the distinguished American pianist, has been engaged for an extended tour of the Southern coast States. As Miss Cottlow has not been in that section of the country since her last European successes, she is sure to receive a cordial welcome.

FAIRMOUNT, W. VA.—The closing exercises of the State Normal School began on the evening of June 12 with a recital by Amy Rogers Rice, instructor of piano, and by her students. Those taking part were Adelaide Hawkins, Norma Hecker, Eleanor Coburn, Cordelia Dexter, Anna Nicodemus, Ruth Reed, Mary Ellen Stagers, Pauline Moats, Dorothy Stealey, Ruth Swiger, Louise Ritchie, Laura Stagers, Elizabeth Black, Lucille Henry, Virginia Robinson, Ethel Lee, Marie Berry, Edna Tarleton and Daniel Fuller. Other members of the faculty who appeared on the program were Laura Briggs, Harriet Chapel and Marriet Schroeder.

NORTHAMPTON, MASS.—A senior recital under the auspices of the Department of Music was given recently at Smith College. Those taking part were Mary Foster, soprano, and Jessie Thorp, accompanist. The program included Weckerlin's "Bergère légère" and "Maman dites-moi," Dalcroze's "Le Coeur de ma Mie," the "Mon Coeur s'Ouvre à ta Voix" aria from "Samson" Wolf's "Die Gärtner," "Verborgenheit" and "Er ist's," Rimsky-Korsakoff's "Chanson Indoue," Borodine's "Dissonance," Fourdrain's "Le Papillon," Carpenter's "Don't Care," Homer's "Ferry Me Across the River," and Beach's "The Year's at the Spring."

ROCHESTER, N. Y.—Among those whose pupils have lately given recitals are Charles F. Boylan, Charlotte Gregg and Edith V. Thompson. The Institute of Music is also presenting in recital Lydia Manhold, graduate of the piano department, and Conrad May, graduate of the voice department. Mr. Boylan is presenting twenty-five pupils in two programs, the second being given by singers who have become well known locally, including Dorothy Clarke, Minnie Lee Evans, Clyde Miller, Ralph Scobell and Jessica Requa Cole.

HARRISBURG, PA.—The Harrisburg C. E. Choral Union's May music festival took the form this year of a presentation of "The Creation." Frank A. McCarrell conducted and the soloists were Mrs. Roy G. Cox, soprano; M. D. Hollenbaugh, tenor, and Elmer H. Ley, bass, and a good-sized orchestra assisted. The officers of the Choral Union are J. Frank Palmer, president; Forest E. Schwartz, vice-president; Anna McKelvey, secretary, and Ida M. Sowers, treasurer. This is the Union's tenth season.

MORGANTOWN, W. VA.—The seventeenth students' concert of the West Virginia University School of Music was given recently in Commencement Hall. Those taking part were Mildred Jeffries, Mary Maple, Mabelle Lazzelle, Helen Nale, Marie Courtney, Emilie Schmeichel, Ione Hall, Marian Briggs, Margaret Gregg, Verna Lester, Irene Piggott, Alma Martin, Anna Campbell Schaffer, Genevieve McNeil, Gem Huffman and Rachel Tuckwiller.

BOISE, IDAHO.—As a fitting climax to the musical season the Tuesday Musical Club gave its annual concert recently in the Pinney Theater. The club, under the baton of Frederic F. Beale, was assisted by Eileen McCalla, harpist; Mrs. F. H. Brandt mezzo-soprano, and Gertrude and Permella Hays, dancers. An orchestra composed of Mrs. Elam, organist; Albert J. Tompkins, violin; R. Kaeser, cello; H. Clifford, flute; W. Neely, horn, and Ava Brinck, also assisted. This organization has exerted a tremendous force for the musical uplift of the city.

MUSIC EVENTS IN MIAMI

Local Forces Combine in Concert at Curtiss Field—Audiences Growing

MIAMI, FLA., June 13.—The first concert at the Curtiss aviation field was given on Wednesday night by the Miami Symphony Orchestra, the Ysingers and the Kaufman Trio, and was enthusiastically received. The program was made up of the best liked numbers from the recent symphony concerts, and at the close the Ysingers gave many of the songs of the day, with J. A. C. Reich in the solo parts.

The soloists at the second "Pop" symphony concert were Joseph Orr, cornetist, and Mrs. Robert Barfield, soprano. At this week's concert Phelps Hopkins, basso, and Director Maurice Karp were soloists. The concerts are gaining in popularity and each week there is a noticeably larger audience.

The musicians of Miami are rapidly dispersing for the summer. Mrs. Ralph Powers, White Temple soloist, is in Chicago studying; Mrs. Driesbach has left for Minneapolis. The Misses Kaufman of the Kaufman Trio have accepted a summer engagement at Asbury Park and will later go on to New York to study. Mr. and Mrs. Hamilton Hopkins of the Hopkins School are also in New York for the summer.

The pupils of Mrs. Lucy Warner Jordan of Homestead gave a benefit recital for the Princeton Woman's Club on June 5, and will repeat the program for the Redland Club on June 19. The following children appeared on the program: Luna Waid, Harry Lewis, Ida Waid, Dan Lewis, Helen Graham, Gladys Graham, Julia Graham, Doris Wever, Edna Shepard, Grace Shepard, Anna Maud Shepard, Dixie Hurlong, Audrey McSweeney, Ruth Murray, Sadie Murray, Leona Woods, Pearl Hill, Lucille Gossman, Grace Cobb, Margaret Jackson, Mildred Campbell and Joseph Johnson. Cyrus Jordan, pupil of Mrs. R. H. Fitzpatrick, assisted on the program. A. M. F.

Galli-Curci's Divorce Suit Goes Over

CHICAGO, June 16.—Hearing of the petition in divorce made by Amelita Galli-Curci, in which she asks for separation from Luigi Curci, which had been scheduled for June 17, was postponed today until June 24.



Hattie A. Sachs

ATLANTIC CITY, N. J., June 9.—Hattie A. Sachs, an active member of the Crescendo Club and a pianist of ability, died at the University Hospital, Philadelphia, on June 5, in her forty-eighth year. Mrs. Sachs was a graduate of the Cincinnati and Leipsic conservatories, a native of Cincinnati by birth, and was well-known in the club circles of several American cities. J. V. B.

Herbert Harris

PORTLAND, ME., June 8.—Word was received to-day of the death in Chicago of Herbert Harris, organist and composer, of this city. Mr. Harris was organist of Bowdoin College for some time, and was church organist in Portland and in Bangor, Me.

Carl Weissert

TRENTON, N. J., June 12.—Carl Weissert, well known as a local band musician, at one time a member of the Taylor Opera House and Grand Theater orchestras, was found dead in bed at his home on June 11.

Hart Conway

Hart Conway, the Captain Corcoran of the original performance of the Gilbert and Sullivan opera "Pinafore," died in New York on June 1, aged eighty years. He was the last survivor but one of the cast.

Charles Godfrey

Charles Godfrey, former leader of the Royal Horse Guards Band, died in London on April 5, aged eighty years.

TSIANINA EVOKED SPIRIT OF OLD AMERICA FOR MEN OF A. E. F.

Noted Indian Singer Returns from Fighting Area, Where She Produced Novel Entertainment—Twenty Indian Co-Workers In Her Troupe—Was First American Girl Singer to Reach Germany.

IF you happened to see a particularly good-looking American girl walking up Fifth Avenue last week—not one of your Broadway beauties, not one of the pretty backwoods innocents whom the movies have taught all the world to associate with the term "American," not any of the other types which popular fiction and misapprehended fact have brought into the currency of cheap and ready classifications, but an American by right of inheritance from times when your forefathers, no matter how early and blue-blooded settlers they may have been, were yet comfortably wrapped in the conception of a flat and Europe-dominated world—well, if you saw such a girl, it was probably with a glimpse of Tsianina that fate favored you. You know who Tsianina is, the Indian princess, ruling in musical circles by the divine right of a rich contralto voice, and descended from a line of true American potentates. It was by these signs that you should have known her: A costume beautiful in proportion to its unstylishness, for long straight garments of leather, fringed about the edges, are not fashionable even though they are delightful to look upon; a coiffure primitively lovely with its smooth braids bound with leathern thongs and a beaded band about the forehead; soft moccasins and, in the golden service chevron on the arm of the silk sweater, a touch of modernity which yet is not out of place.

For Tsianina, true Indian though she is, is living not in an age that accords the customs of her race an unquestioned prestige, but in a century when the martial interests of the conquering white race have crowded the Indians' welfare even from such place as they may have occupied in public attention a few years ago. And Tsianina possesses the enviable wisdom of knowing how to sail with the wind without abandoning her own course.

Her self-appointed life-work is the spreading of knowledge of the Indian's real nature. Everybody who has not actually heard her has at least heard of her and knows that it was she who suggested the story on which the libretto of "Shanewis" is founded and that she has made many concert appearances with its composer, Charles Wakefield Cadman. When the war came, Tsianina found a way to make war service and life-mission "jib." On Oct. 6, 1918, she left America (for the first time, by the way) with her own troupe of Y. M. C. A. entertainers. Most of the Indians who were in the army were with the Ninetieth Division, made up of Texas and Oklahoma boys, and it was chiefly from this source that Tsianina's co-workers were drawn. The commander of the brigade, a personal friend of hers, ordered the Indians under his command to report at headquarters one day, and from those who turned up the twenty who went abroad with Tsianina were chosen.

Her unique contribution to war-time entertaining was a show entitled "The Indian of Yesterday and To-day." The aim of the whole program was to provide not only diversion but solid instruction, and if a judgment may be pro-



Showing Tsianina and the Indians of Her Troupe Just Before they Sailed from Saint Nazaire

nounced on such basis as hearsay affords, it was fulfilled with signal success.

Then and Now

A short preliminary talk, and the curtain would go up on a camp-fire scene. The centuries have rolled backward. Tsianina is there, and yet it is not Tsianina either, but an Indian of a happier time, this maiden who stands at the door of the tepee. (Do tepees have doors?) She is looking off into the distance and singing. If you want to know what her song sounds like, you need but look up Cadman's "Far Off I Hear a Lover's Flute." But you must imagine into it a background of the flute-calls which from time immemorial have been part of Indian love-making.

Despite the dicta of the romancers who would have us believe that love is the whole of life, hard-headed Americans, soft though their hearts may be and indeed are, know well that the business of living is made up of harder jobs than that. And so, though no word is uttered throughout this scene, except in the songs which serve in a sort as interpretative marginal notes, a soldier audience readily understands the significance of the other figures disclosed by the rising curtain. We don't pound corn ourselves nowadays, but food is no less a necessity now than in the Indians' golden age. The red man you see pounding corn, therefore, is quite in the picture. So too are the warriors who presently come flocking in from the hunt and celebrating their success in dances of savage vigor. These dances, by the way, are two of them of the war type and one of the old Oklahoma "stomp" sort.

And then at length we are arrived at the core of the scene. Flute-calls again, and the lover enters, laden with gifts which he submits to the critical inspection of the chief. He has passed the initial test and now proffers his riches to the maiden. In outstretched arms he holds a fine blanket; she walks into his embrace. He is accepted, and the old chief smokes a pipe of peace, and all is well. As Tsianina herself puts it, "The Indian's way of making love may be different from the white man's way, but it is not devoid of sentiment, and it does the business, you see, as effectively as his!"

Even as you look, the scene fades. In the twilight the warriors pass from before you, leaving Tsianina alone as she sings "The Moon Drops Low," a Cadman song symbolic of the red race's decline from its old high estate.

The second scene, "The Indian of To-day," as Tsianina tells of it, smacks more of the familiar Indian of the Wild West novel and movie. For though there are Cadman and Lieurance songs, such as "The Land of the Sky-Blue Water" and "The Waters of Minnetonka," and an enlightening insight into the nature and accomplishments of the Indian as a soldier, not a painted warrior but a disciplined man in the khaki-clad ranks, there is also a fancy roper by the name of Ellis and, as the star of the piece, Sergeant Westley in an entirely original and equally funny and impressive monologue, or rather dramatic picture, of the effects of fire-water on the Indian. He must have a natural genius for satire, this Sergeant Westley, with the comic sense and keen-mindedness that are of prime importance in the satirist's arsenal! What an adroit stroke it would be for the prohibitionists to send him on tour of the vaudeville houses throughout this land on which July is to inflict a merciless drought, if those stern souls wish the active support of the thirsty masses over and above mere acquiescence or submission to their will!

While Tsianina's chief object was to open the eyes of the men in the army to the truth about the Indian, she did not disdain to introduce an element of lighter humor into her program. To the accompaniment of a steel guitar she sang "Carry Me Back to Ole Virginny," "When the Yanks Started Yanking," and, with two of her company, "Back Home in Oklahoma" as the closing number on a bill which lasted about an hour and a quarter, without a dull minute.

Some "Fearful" Germans

From Dec. 15 on, the scene of the troupe's activities was Germany. Tsianina was the first American girl singer to reach the Rhine country, and in Coblenz she had an experience which showed that not even the scientific German mind is always free of prejudice and indeed downright ignorance. Quartered with an *echt deutsch* family, Tsianina of the soft voice and gentle eyes was an object of mortal terror. They feared that she would arise in the night and scalp them; heaven alone knows

what they did not fear. They asked to have her transferred to other lodgings. They watched her warily; told her that she would have to carry her own goods—but then everybody did that—had a few serious talks with her, though that was a violation of rules, and finally, when it was time for her to go, wept tears of generous remorse for their stupid treatment of her.

"Germany and France too afford a wide field of operations for an Indian proselytizer," Tsianina says, "and if ever I should feel that this country was fully awakened to the realities of the situation, I should want to go back abroad and use a little moral suasion on those wonderfully misinformed people. They don't need music—not the Germans, at least; the opera at Coblenz was going full tilt, and had been, we were told, all through the war. Besides, everybody over there seems conspicuously intelligent in musical matters. But about the Indians they are plunged in the darkness of utter ignorance. When I think of them I almost regret that charity begins at home and feel willing to leave the United States to their own salvation!"

Only just returned from her work—and play—abroad, Tsianina turned a deaf ear and unseeing eye to New York's attractions and is now on her way back to the West.

DOROTHY J. TEALL

NATIONAL CONSERVATORY BILL WILL BE IMPROVED

Government Would Support Institution Only for Ten Years, Under Present Form of Measure

WASHINGTON, D. C., June 18.—Not a little discussion of the pretentious plan for the establishment of a National Conservatory of Music, which is embodied in a bill introduced in the United States Senate by Senator Duncan Fletcher of Florida, and which has been printed in full in MUSICAL AMERICA, is being heard here, both in musical and congressional circles.

While there is some criticism, not to say disapproval, of the idea of government supervision and support being withdrawn at the end of ten years, the greater interest is being shown in the endeavor to ascertain just what connection, officially, the institution would have with the United States Government itself. It is said that, on account of the rather vague manner in which this phase of the subject is covered in the Fletcher bill, an amendment will probably be offered stating clearly just what the organic relationship is to be.

Many seem to favor a semi-official connection such as is enjoyed by the Smithsonian Institution, and it is not unlikely that such a change may be made in the bill's provisions. A. T. M.

Manager Weadon to Return Soon from France

Percy Weadon, widely known in musical circles as the former manager of "The Bostonians," the Savage Grand Opera Company and general manager of the Whitney Opera Company, will return to America very soon. He is now in Paris, having been sent to France as a managerial expert for the Over There Theater League, in which capacity he has done valuable work.

Kathryn Lee for Willow Grove

Kathryn Lee, the soprano, has been engaged by Creature for a two weeks' season at Willow Grove Park, which begins on July 13.

The recent Beethoven festival at Queen's Hall, London, was largely attended by enthusiastic audiences, according to reports in London papers.

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